•WINTER 1991•

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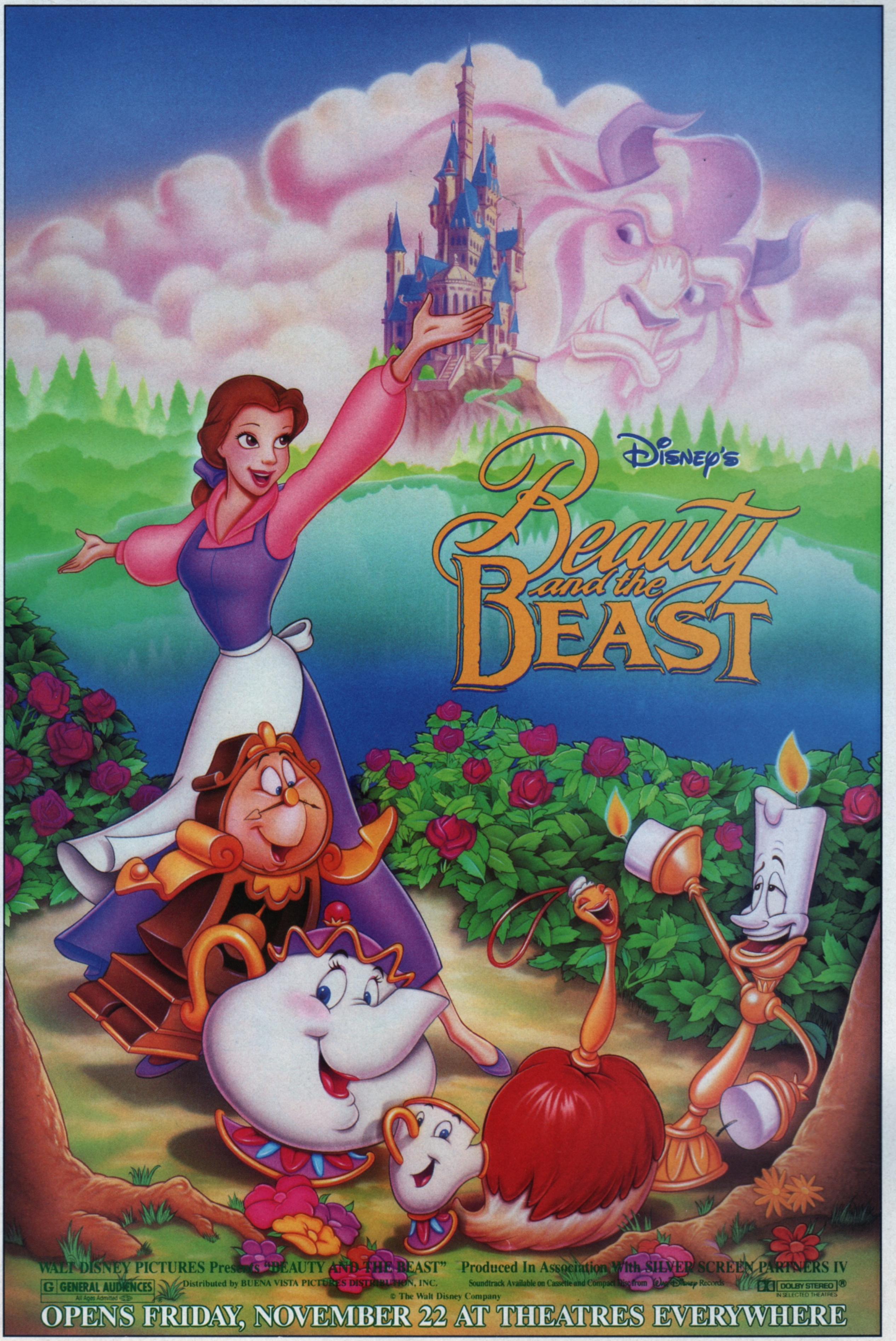
DISNEY NEWS

'Tis the Season to Be Jolly at the Disney Parks

The Celebration Continues at Walt Disney World

Winnie the Pooh Has a Christmas Gift for You!


DISNEY'S
Beauty and the BEAST
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"Pooh" illustration by Matt Mew.

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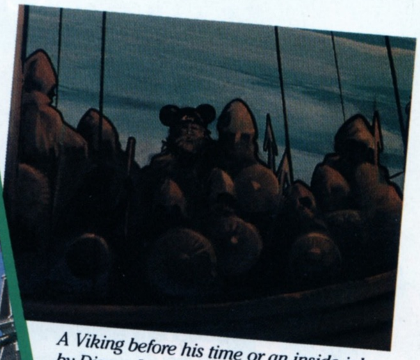
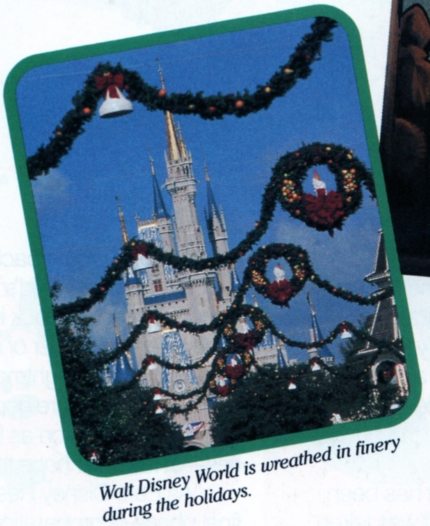

A Viking before his time or an inside joke by Disney Imagineers?


Walt Disney World is wreathed in finery during the holidays.

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Printed on recycled paper.

NOTES

Other than the holiday festivities, winter is traditionally a slow news time for us, so for this issue, we decided to do something with a real holiday feel to it. We've always wanted to be able to use the Tokyo Disneyland "Castle in the Snow," and this seemed like the perfect opportunity.

Actually, our cover shot has been around for some time now. It was taken in winter 1983, before the Park's April debut. That was our first experience with a snowbound Magic Kingdom, and we were lucky it happened when it did. Apart from the wonder of seeing the Park blanketed under a mantle of pristine white snow, we learned a lot from that experience. I remember coming through the Castle from Fantasyland on my way to Tomorrowland during that first snowfall, only to find myself sliding, unchecked, down the Castle ramp. Needless to say, I found another route back.

Watch for Disney Legend Award honorees in spring issue!

Since Disneyland's famous "Black Sunday" opening back in 1955, there have been a number of memorable "opening phase nightmares"—disasters at the time they were happening, but now looked back on as fond memories—at least we *hope* they're fond ones.

As Euro Disney Resort enters its final phase of preparation, we take you back to the first year of today's most popular family vacation destination in the world. When you read Libby Slate's account of **Walt Disney World: The First Year,** you'll begin to understand why even "the best laid plans of mice and men gang aft a'glee" (loosely translated, there's always some hitch in the giddyup!).

Co-starring on our cover this issue is everybody's favorite teddy bear, Winnie the Pooh, and his friends. They wanted to be sure everyone knows about their Christmas special—the first original Pooh special developed for television—"Winnie the Pooh and Christmas Too," airing December 14 on ABC from 8 to 9 p.m.

Doug Burns tells the Pooh story as part of his **Happy Holidays—Disney Style** which also takes you on whirlwind trip through Christmas at Disneyland—past and present, and Walt Disney World.

Although we mentioned that this is normally a slow news time for us, there was a late-breaking event that happened too late for us to do justice to in this issue, but we don't want to ignore it altogether. On Tuesday, October 22, ten honorees received the "Disney Legends Award" at the Walt Disney Studios in Burbank, California.

Julie Andrews ("Mary Poppins"), Fess Parker ("Davy Crockett") and Sterling Holloway (voices, including Winnie the Pooh) were on hand as were Ken Anderson, Carl Barks and Claude Coats. Posthumous awards were presented to relatives of Don DaGradi, Mary Blair, and Bill Walsh. Look for the complete story in our spring issue.

Actually, this issue can be considered a real Christmas present for Theme Park fans, as we reveal a number of interesting tidbits.

If you love trivia, you'll love David Fisher's **Secrets of Walt Disney World.** In Part I, he tells you where to find Mickey in all three Parks. We guarantee you will not have even thought of looking in some of the places he comes up with.

Because of the similarity in topics, we've run Michael Mallory's **Voices of the Kingdoms** side-by-side with Joe Burns' **Sounds Like Fun.** If you haven't guessed, they both deal with things you hear while you're in the Parks.

Finally, we at *DISNEY NEWS* offer our congratulations to Ron Hirt of Primary Color (our color separators) and his wife on the arrival of their very special early Christmas present. Daughter Julia Elizabeth became the first Hirt of her generation on October 23. We were especially appreciative of Julia's promptness. Her timely debut enabled Dad to get back to work before we finished color proofing—we (and brother Dan who stepped in while Ron stepped out) were afraid he was going to miss out on all the fun. Now, if Ron had been smart and named her "Disney," we could have put her picture in the magazine, too. Oh well.

Back to our readers—open your present from us and enjoy. Happy Holidays from everyone at *DISNEY NEWS.* See you next year!***—AKO***

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Great for active boys 3-7 year olds!

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Letters

DISNEY
N E W S

I am excited about the 20th Anniversary of the Magic Kingdom at Walt Disney World, since it opened in October 1971. It is very regretful that Walt Disney himself did not live to see his dream of the Florida Theme Park become reality.

What activities are planned for the celebration? I feel a tribute to Walt Disney is in order.

Jonathan Waitkus
Cabot, AR

SpectroMagic lights up the Magic Kingdom throughout Walt Disney World's year-long celebration.

For those who may have missed the fall issue of DISNEY NEWS, Walt Disney World will be celebrating its 20th Anniversary with a year-long surprise party, through Summer 1992. Roger Rabbit is in the Magic Kingdom surprising guests with gifts; Epcot Center is flying high with "Surprise in the Skies"; and the spectacular successor to the Electrical Parade, "SpectroMagic," is dazzling guests at night.

Your article on "Environmentality" (Kym Murphy: The Muck Stops Here, Fall 1991) was both entertaining and informative. It is great to be able to share with my kids such an article covering the environmental efforts and conscience of Disney Cast Members.

The article mentioned and pictured some wonderful merchandise...showing Jiminy Cricket along with the "Every Little Bit Makes a Big Difference" slogan.

What I am wondering is if said merchandise is available to the general public. So many people believe so strongly with the idea of "Environmentality" that there are many who would be likewise interested.

Robert Barrows
Lewiston, Idaho

That article generated quite a bit of public interest. However, the items mentioned in the article were developed specifically to reward Disney employees for demonstrating their "environmentality" at home and at work, and are not available for purchase. If at some point Disney Merchandise Division or Consumer Products should develop a comparable line for sale, DISNEY NEWS will let our readers know how to obtain it through "Mickey's Market."

A few questions regarding the Blaine Gibson statue of Walt and Mickey (Spring 1991). First, do you know if it is going to be placed in any of the other Parks as well? Second, is there any possibility that a small version of the figure will be available for purchase? I think this statue of Walt is one of the finest representations of the Disney spirit I have ever seen and would very much like to own my own smaller version.

Tom Dugger
New Orleans, LA

Blaine Gibson captures the spirit of Walt Disney in this special statue.

Right now there are no plans to place the statue in any Park but Disneyland (of course, that can always change). According to our Merchandise Division, the statue will be reproduced on a smaller scale and will be sold at the Disneyana Shops in the Parks as well as through the Disneyland Mail Order Department. However, there is no firm date as to when the statuette will be available.

I think the best kept secret in the world is Tokyo Disneyland. I can't seem to find information about it anywhere. Would it be possible for you to run an article or two—or better yet, a series of articles—on Tokyo Disneyland?

Also, do they have a catalog division at Tokyo Disneyland? I would be interested in ordering items from them.

Janet Sherby
East Brunswick, NJ

Over the past three years DISNEY NEWS has carried two feature articles on Tokyo Disneyland—one on the creation of the Park, and one on the Pan Galactic Pizza Port outside the Star Tours *attraction. But you are correct, we really don't do enough on this extraordinary Park. We will definitely be including Tokyo Disneyland stories in future issues.*

Tokyo Disneyland does have a mail order address. Write to: Tokyo Disneyland, Oriental Land Co., 1-1 Maihama, Urayasu-shi, Chiba-ken 279, JAPAN.

I was wondering if Splash Mountain at Disneyland is ever going to be at Walt Disney World in Florida?

Sandy DeDominicis
Vernon, CT

Splash Mountain is currently under construction in the Magic Kingdom at Walt Disney World, right next to Big Thunder Mountain in Frontierland. It is scheduled to open in fall, 1992. This popular attraction is also slated for Euro Disneyland Theme Park at a later date.

Readers,
Please address your questions comments and suggestions to:

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Letters to the Editor
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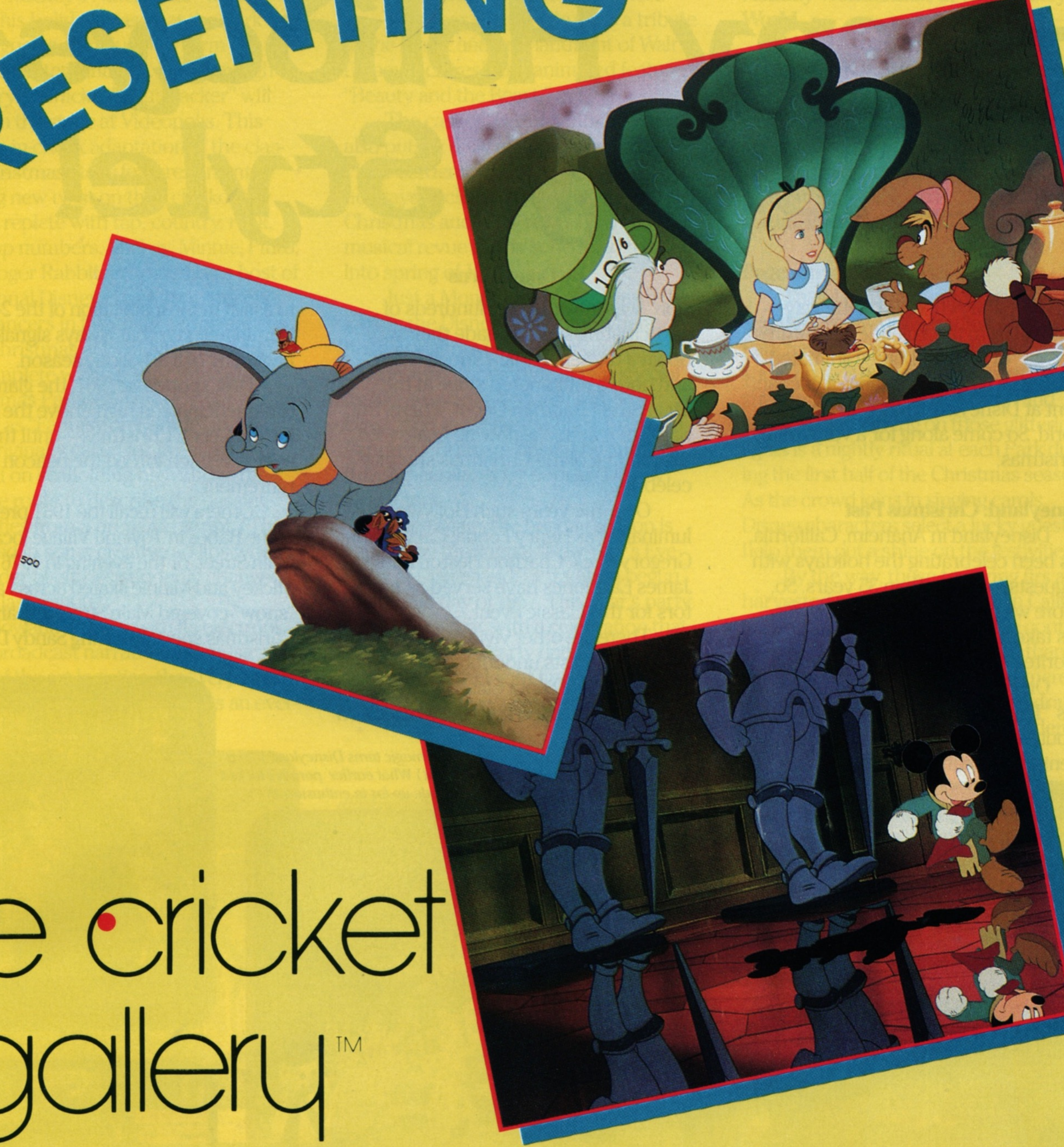

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Happy Holidays—Disney Style!

By Doug Burns

Holiday cheer is on the way—from the Yuletide adventures of favorite Disney animated characters to a wonderland of enchantment at Disneyland and Walt Disney World. So come along for a very merry Christmas.

Disneyland: Christmas Past

Disneyland in Anaheim, California, has been celebrating the holidays with its guests for more than 35 years. So, before we open this year's packages, let's take a look in the family album at favorite scenes from Christmases past.

One of the first holiday attractions was "The Christmas Bowl," which debuted in 1956. This was a musical event which featured choral groups, local youth bands, and musical entertainers, as well as the Park's own Charles Dickens Carolers.

Two years later, the awesome spectacle of the "Candlelight Procession" was introduced. Hundreds of participating singers made their way down a darkened Main Street, U.S.A., and onto a multi-tiered stage at the Main Street Railroad Depot. There, the pageant reached a glowing finale with the reading of the Christmas story by a celebrity.

Over the years such Hollywood luminaries as Henry Fonda, Cary Grant, Gregory Peck, Charlton Heston and James Earl Jones have served as narrators for this classic event.

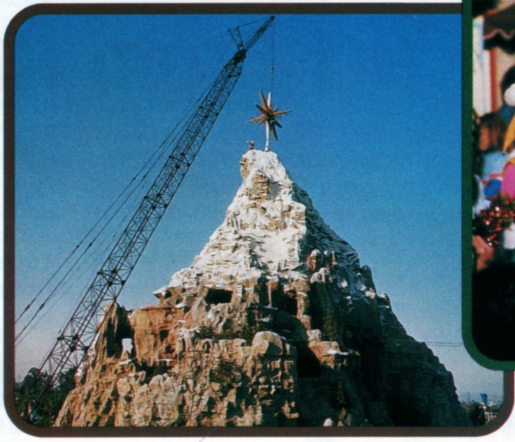
There are other vivid memories, too. Some guests undoubtedly remember the sight of Santa Claus taking his vertiginous position atop the Matterhorn to assist in the installation of the 24-foot illuminated star that always signaled the beginning of the holiday season.

First spotted in 1961, the giant ornament glowed high above the glittering Park each Christmas—until the '70s energy crunch forced the beacon into retirement.

Others will recall the 1961 premiere of the Babes in Toyland Village located on Main Street, or the evening in 1976 when Mickey and Minnie skated across a "snow"-covered Main Street as part of a Christmas special starring Sandy Duncan.

From time to time, movie magic turns Disneyland into a winter wonderland. (Right) What earlier parades lacked in sophistication they made up for in enthusiasm!

The harmonious strains of the Charles Dickens carolers have delighted Park-goers since 1956.



The parade's "glockenspiel finale" is a Disneyland Christmas tradition.

1991: "Mickey's Nutcracker" and More

This holiday season at the Park offers guests a unique new form of Yuletide entertainment. Now through January 5, "Mickey's Nutcracker" will play on the stage at Videopolis. This tongue-in-cheek adaptation of the classic Christmas story features an entertaining new twist on the Tchaikovsky score, replete with tap, country, rock, and rap numbers. Mickey, Minnie, Pluto, and Roger Rabbit are joined by a host of additional Disney characters, singers, and dancers in five daily performances.

Christmas at Disneyland wouldn't be complete without the "Very Merry Christmas Parade." This popular parade began as "Fantasy on Parade" in 1965 and originally called for live narrators placed on scaffolding high above the parade route to describe the passing festivities from a prepared script. (This resulted in some creative ad libs when the order of entries suddenly changed at the last minute!)

Nowadays, even with its electronically broadcast narrative and music and state-of-the-art logistics, the "Very Merry Christmas Parade" still presents an ever-changing panorama of holiday cheer.

This year, the parade adds a tribute to the magic and enchantment of Walt Disney Pictures' 30th animated feature, "Beauty and the Beast."

The cast of "Beauty and the Beast" also puts in daily appearances at the Plaza Gardens Stage weekends and holidays, including the week between Christmas and New Year's Day, in a musical revue that is scheduled to go on into spring of 1992.

Just a Monorail ride away from the Park is the Disneyland Hotel, where holiday visitors (with reservations) can dine in sumptuous style at two special mealtime events—"Goofy's Holiday Feast" and the "Snow White Christmas Banquet." Both are hosted by and feature appearances by popular Disney characters.

Once again, the holiday season is capped by the annual "New Year's Eve Party at Disneyland," a tradition begun on the last day of 1957. This year's party kicks in at 8 p.m. with a celebration that lasts until 3 a.m. Party hats, horns, noisemakers, and midnight fireworks help you welcome the new year properly.

Holiday Wonderland at Walt Disney World

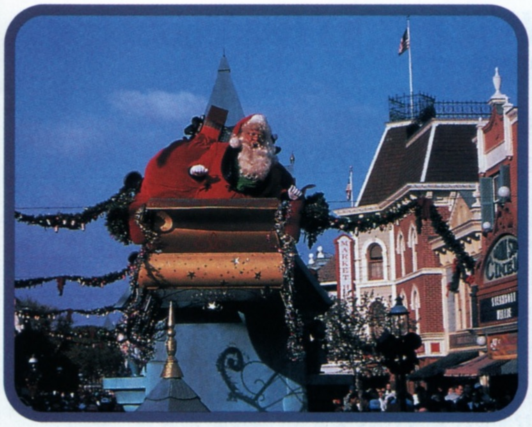
It's beginning to look a lot like Christmas everywhere you go around Walt Disney World Resort! As usual, each Theme Park is all decked out in its holiday finery and has loaded up on entertainment befitting the season.

But this year, the Resort hotels are getting in on the act, too.

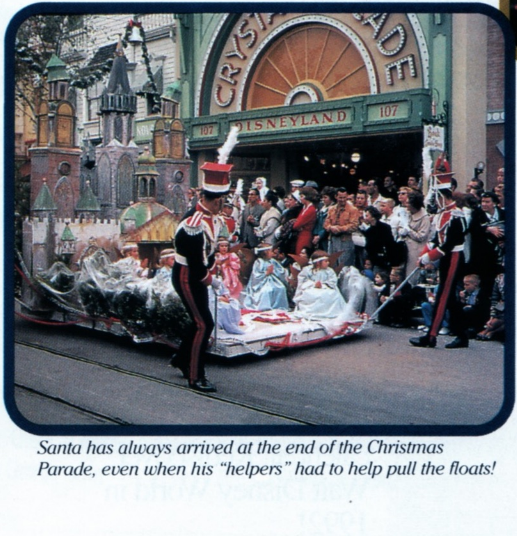
Pageantry in the Parks

The Magic Kingdom, Epcot Center, and the Disney-MGM Studios Theme Park have all sprouted Christmas trees—some up to 80-feet-tall—complete with shimmering ornaments, garland and lights. In fact, turning on those glittering lights is a nightly ritual at each Park during the first half of the Christmas season. As the crowd joins in singing carols, Disney characters select a lucky guest to help them put a shine on the festivities.

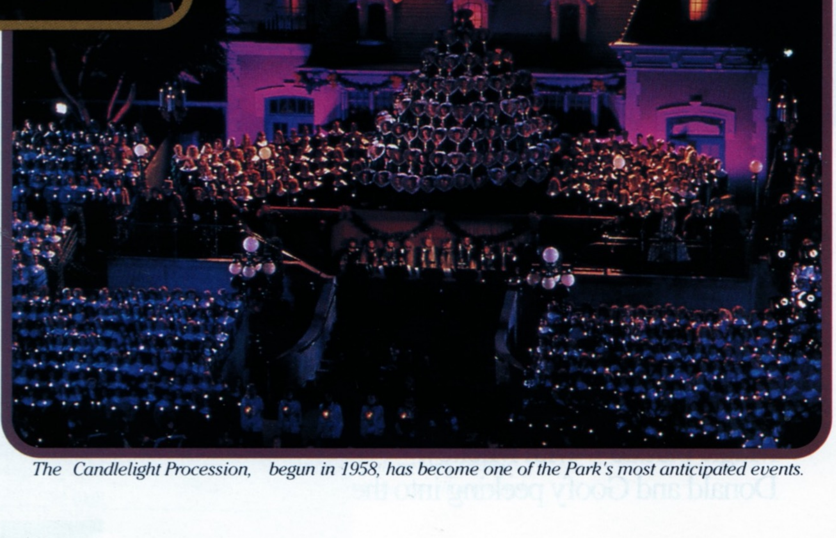
By the way, these towering firs are harvested near Mount Shasta in California and then trucked across the continent to be decorated with more than 4,500 lights! Two smaller firs—a mere 55 feet each—are kissed with snow, draped with blue lights and placed at Cinderella Castle in the Magic Kingdom.



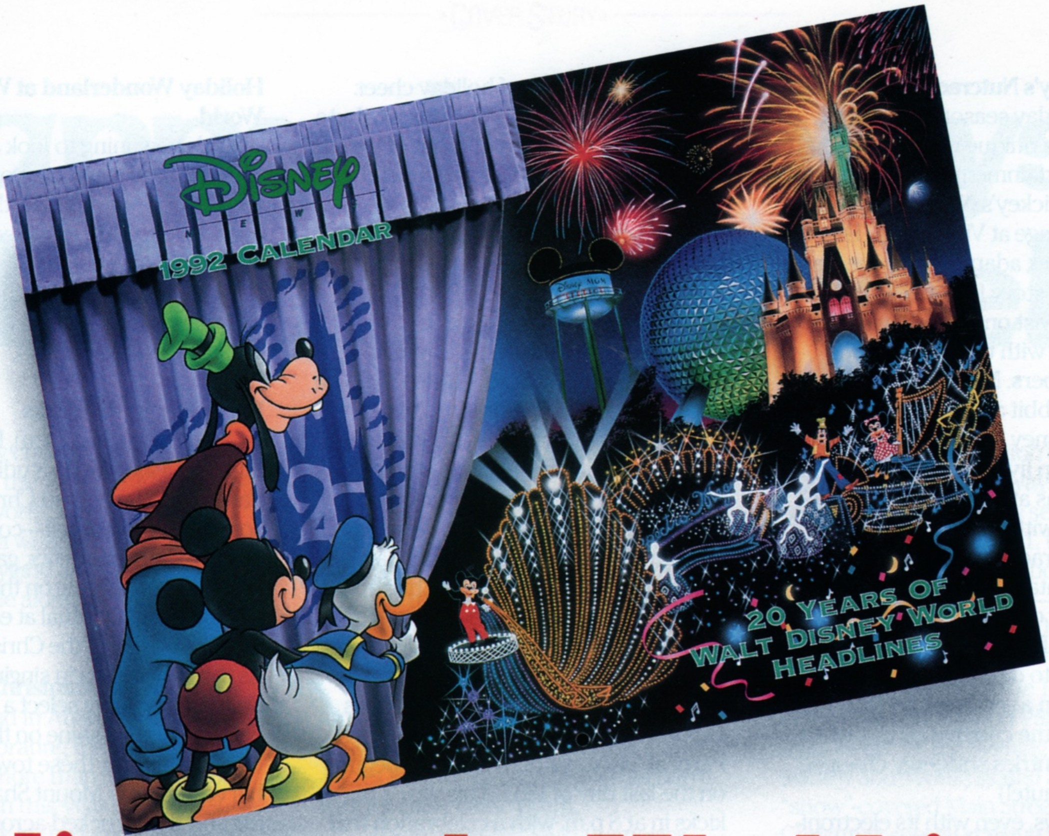
James Earl Jones and Michael Landon are among the many celebrities who have provided narration for the Christmas story.



Santa has always arrived at the end of the Christmas Parade, even when his "helpers" had to help pull the floats!



The Candlelight Procession, begun in 1958, has become one of the Park's most anticipated events.


DISNEY NEWS
1992 CALENDAR
20 YEARS OF WALT DISNEY WORLD HEADLINES

Rediscover the World in '92

20 Years of Walt Disney World—12 Months of Historic *DISNEY NEWS* Headlines. Trivia, Nostalgia, History as it happened

In honor of the 20th Anniversary of Walt Disney World, we invite you to rediscover the behind-the-scenes stories of the Resort's historical headlines—as they appeared in ***DISNEY NEWS!*** New attractions. Epcot Center. Uniquely themed resort hotels. The Disney-MGM Studios Theme Park. Typhoon Lagoon. Milestone anniversaries.

We've culled more than 100 issues of ***DISNEY NEWS*** and come up with more than 30 feature stories to decorate the impressive 14"x10" pages of our 1992 calendar. A synopsis explaining each spread reveals the evolution of each project—from initial concept through opening day reality.

In addition, the calendar cover features a stunning illustration done in photo-realism style of the brand new SpectroMagic parade—with Mickey, Donald and Goofy peeking into the "World of Surprises" celebration. This original artwork was created exclusively for ***DISNEY NEWS*** and will not be available in any other form.

To order your calendars ($9.95 each, plus tax where applicable), just complete the handy form attached, affix postage or drop in an envelope, and mail with full payment or credit card authorization to:

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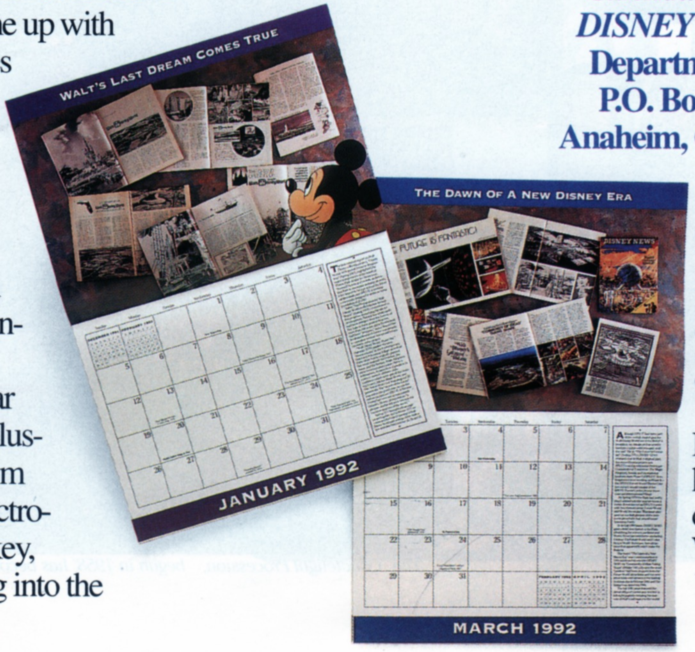


Checks should be made payable to Walt Disney Music Company. Deliveries will begin on October 1, so you'll have your order in plenty of time for holiday gift-giving. (Please allow 6-8 weeks for delivery.)

Don't miss out on this history-in-the-making calendar. Rediscover Walt Disney World in 1992!

Lights, lasers, and dazzling effects are on the move as the spectacular SpectroMagic Parade makes its way down Main Street, U.S.A., in the Magic Kingdom each night. And, on December 21 and 22, there's the Candlelight Procession, as brilliant and stirring as the Disneyland original.

From now through December 31, Mickey, Minnie, and Melvin the Moose star in "Miss Minnie's Country Christmas" on the Fantasy Faire Stage. And out at Cinderella Castle, "A Sparkling Christmas Spectacular" stars a rather "Goofy" Santa Claus, Scrooge McDuck, and a cast of 300 in a richly orchestrated, elaborately choreographed musical.

Of course, daytime during the Christmas season finds Santa, Mrs. Claus, dancing reindeer, toy soldiers and more than 300 performers dancing, riding and rolling down Main Street in a fanciful Christmas Parade.

Watch out for that "Goofy" Santa in Epcot Center, too. Twice daily, Mickey's whole gang—dressed to the nines—board their spiffy double-decker bus and roll into Future World Plaza to mix and mingle ("with a jingling beat...") with their holiday guests.

A Living Nativity

As Walt Disney World Resort marks its 20th anniversary, Disney's Village Marketplace marks its 16th year of presenting "The Glory and Pageantry of Christmas," a moving, live re-enactment of the Nativity. Beginning December 13, the story of the first Christmas will be presented at the Village Dock Stage twice every evening, except December 17.

Resplendent Resorts

A quick look at the Walt Disney World Resort hotels will tell you something new is going on this year. While the hotels have always gotten into the holiday spirit, this year they've *really* gotten into it!

The Disney Inn has a good old-fashioned tree-trimming party each evening, movie showings of "Mickey's Christmas Carol" or "The Small One," and a storytelling hour with Snow White and Dopey.

"Goofy" Santa is working overtime at the Contemporary Hotel's "Santa in Santa Fe" theme. Chip 'n' Dale in Indian and Elf costumes show up, too, along with a Western swing band and a singing cowboy.

At the magnificent Grand Floridian, Cast Members gather around the four-story Christmas tree in the grand lobby to sing holiday songs—led by choir mistress Minnie—and serve warm cider to their guests.

The Yacht and Beach Club Resorts join the festivities for the first time this year, adding their own New England flavor. Strolling minstrels entertain in the lobbies while Captain Hook and Mr. Smee enhance the theme with their own inimitable nautical flair.

Another newcomer, Port Orleans is all jazzed up for a cajun Christmas. Each evening, guests are invited to join in an authentic Southern tradition—a bonfire ceremony led by Papa Noel. And all are advised to be on the lookout for those bumbling rascals—Brer Bear and Brer Fox. To these two characters, the holiday meal is just one more reason to track down their elusive dinner—Brer Rabbit.

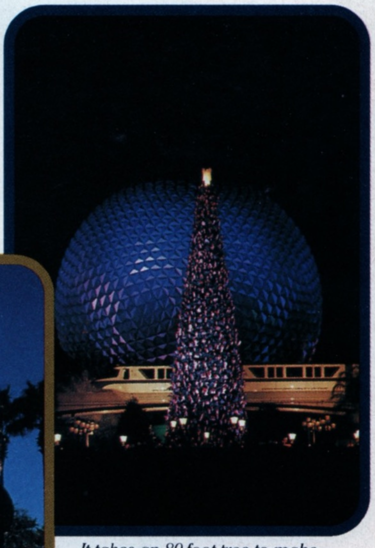
After the Party

If there's just no way you can get to Disneyland or Walt Disney World during the holidays, you might consider this: After you've opened the gifts and rung in the New Year, give yourself a *real* present. Take advantage of the relative calm that inevitably overtakes the Parks each year from the day after New Year's Day through Spring Break.

And then the *next* time the holidays roll around...

Santa takes a beach break at the Yacht Club Resort.

It's beginning to look a lot like Christmas — even in Florida!


It takes an 80-foot tree to make an impression against the mammoth icons of Epcot Center.

In a nightly ritual, guests sing along with Disney characters as the Christmas lights are illuminated.

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Winnie the Pooh and Christmas Too

Once upon a time, in The Hundred Acre Wood, Christopher Robin was helping his friends write their Christmas wishes in a letter to Santa Claus...

So opens "Winnie the Pooh and Christmas Too," the first original Winnie the Pooh animated featurette to be created exclusively for the prime-time TV audience.

Of course, A.A. Milne's classic characters from The Hundred Acre Wood have already enjoyed a string of theatrical and television successes. That story began with "Winnie the Pooh and the Honey Tree" in 1966, and continued triumphantly through to the late '80s when Pooh led his troops into television with "The New Adventures of Winnie the Pooh," now in its fourth season on ABC.

A Christmas special starring such a popular fellow as Pooh seemed only natural, so let's get back to *that* story.

Where were we? Oh yes, as the special opens, Christmas day is drawing near and Christopher Robin is making up his letter to Santa, including the wishes of all his Hundred Acre Wood friends. The letter is sent off on its way to Santa, carried on a strong North wind. Later, Winnie realizes he forgot to add his own wish to the letter! Pooh quickly enlists the aid of Piglet to help him retrieve the letter.

But, Pooh Bear being Pooh Bear, the plan to re-deliver the letter once it's been successfully rewritten goes awry and soon it appears that *no one* in The Hundred Acre Wood will get their Christmas wish. Oh dear, oh dear.

(Pooh wouldn't tell us how it turns out, he's pretty embarrassed by all the trouble he caused. But, if you tune in to ABC on December 14 at 8 p.m., you can see how the story ends for yourself.)

Both "Winnie the Pooh and Christmas Too" and "The New Adventures of Winnie the Pooh" are produced and directed by Ken Kessel.

The Christmas special is written by Karl Geurs and Mark Zaslove. Both found several challenges awaiting them in bringing the antics of Pooh Bear and his pals to the television screen, including maintaining the integrity of the characters.

"You have to retain the soul, the spirit, of each character, even when they have to 'act' on the television 'stage,' says Geurs. "When you go to The Hundred Acre Wood, you have tradition looking over your shoulder."

Working on a special featurette for Pooh has its own unique dividends.

"It gives you the chance to work on a good piece of film, not just a 'cartoon,'" notes Zaslove.

Both Geurs and Animation Director Jamie Mitchell enjoy the whimsical location of the stories. "In the mad rush of television," says Geurs, "The Hundred Acre Wood is a nice place to go."

"Winnie the Pooh and Christmas Too" also features the vocal talent of Jim Cummings as the voice of the "hunny"-loving Pooh Bear. Cummings has been a Disney regular in countless roles—from Don Karnage and King Louie in "Tail Spin" to one of the talking bullets in Eddie Valiant's gun in "Who Framed Roger Rabbit." But his heart is with Pooh Bear.

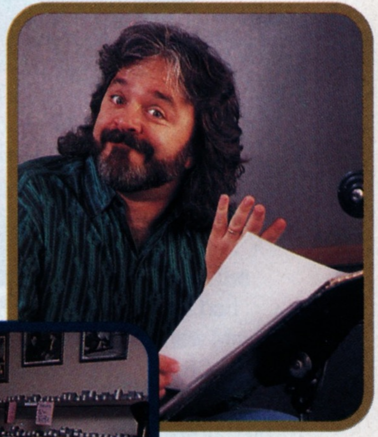
"With both the series and the Christmas special, you have true human feelings and emotions," Cummings says. "The stories and characters are one hundred percent sweet and genuine, never sappy or corny. It's wonderful, true sentiment—always real."

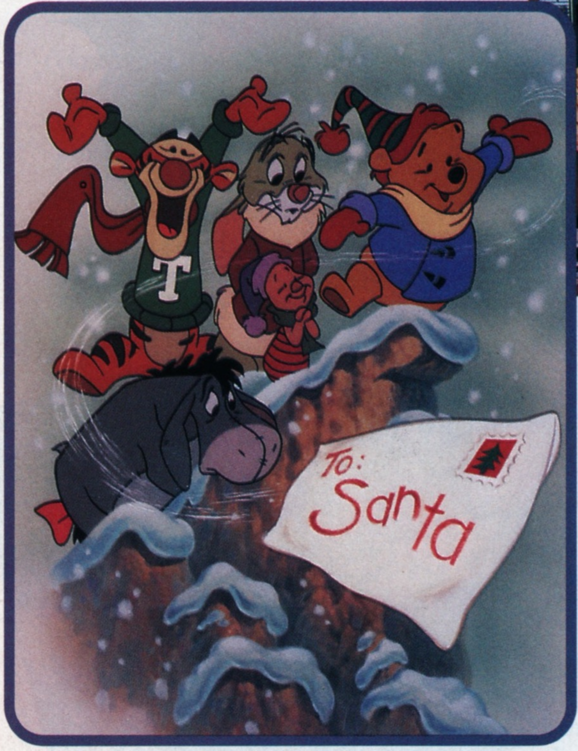
Pooh's friends in the Christmas special are voiced by Paul Winchell (Tigger), John Fiedler (Piglet), Ken Sansom (Rabbit), Peter Cullen (Eeyore), and Michael Gough (Gopher).

An additional holiday treat follows the Pooh special—"The Making of Beauty and the Beast," which takes viewers behind the scenes of Walt Disney Pictures' stunning new animated feature film.

Animation Director Jamie Mitchell (left) and writers Karl Geurs (right) and Mark Zaslove enjoyed going to The Hundred Acre Wood each day.

Jim Cummings is the voice of the "hunny"-loving bear.





Winnie the Pooh and his friends in The Hundred Acre Wood usher in the holiday season.

Producer/Director Ken Kessel (left) lends his talents to Pooh regularly.

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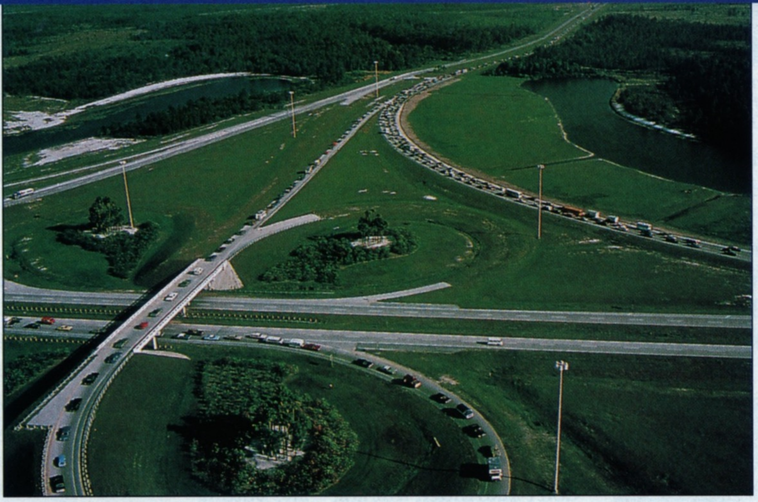
THE FIRST YEAR

The Walt Disney World Story: Part II

By Libby Slate



The day after Thanksgiving, Interstate 4 became world's largest parking lot as more than 65,000 people headed for the Magic Kingdom.

Walt Disney World's opening day, Friday, October 1, 1971, drew only about 10,000 visitors to the Magic Kingdom Theme Park. But the Park's executives were far from disappointed at the low turnout. They had deliberately chosen to open during Florida's quietest month for tourism, on the traditionally slowest day of the week, to avoid the problems posed by peak crowds on Disneyland's first day.

Even so, members of the Disney Executive Committee, headed by Walt's brother and partner Roy, were concerned. So it was that on October 2, Walt Disney Attractions President Dick Nunis, then Vice President and Park Operations Committee Chairman, found himself before that august group, explaining the reasoning behind the previous day's attendance.

Said Nunis, "If we don't have to close the day after Thanksgiving (because of attaining Park operating capacity of 60,000) *then* we know we have a problem."

Indeed. His statement, which was also relayed to stock analysts after Disney stock took an opening day tumble, was nothing if not prophetic. For on the Friday after Thanksgiving Thursday, so many guests flocked to the new Theme Park that they created what could be called "The Traffic Jam Heard 'Round the World." Traffic on Interstate 4, the highway leading to Walt Disney World, was backed up more than 20 miles for hours; I-4 was dubbed by the press, "The longest parking lot in the world." As Nunis predicted, the Park reached full capacity, with at least 5,000 cars being turned away.

"That was the weekend everyone in Central Florida decided to descend on Walt Disney World," says Disneyland President Jack B. Lindquist, then Vice President of Marketing for both Theme Parks. "I don't think we've ever had a day like that. We tried to communicate as much as possible with the public—we had tremendous cooperation from the state police and radio and television stations to get the word out that Walt Disney World was full. We were at full capacity the next day, too."

"That Friday was the real beginning of the spirit of cooperation that Disney World has to this very day," adds Bob Matheison, who was involved in the planning of Walt Disney World and is now its Executive Vice President of Parks. "Everybody really had to turn to and help each other, whether it was parking cars, traffic control in the parking lot, or cooking hot dogs. It took everybody's contribution, not just the people assigned to the operational aspects."

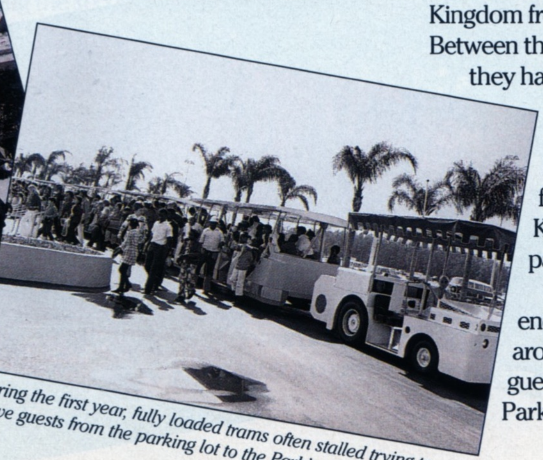
And, he notes, not only did the traffic tie-up receive national media coverage, but, "We heard about it from places like India, five years later!"

Though the traffic jam was easily the most dramatic single event of Walt Disney World's first year of operation, other problems were equally memorable to those who had to deal with them.

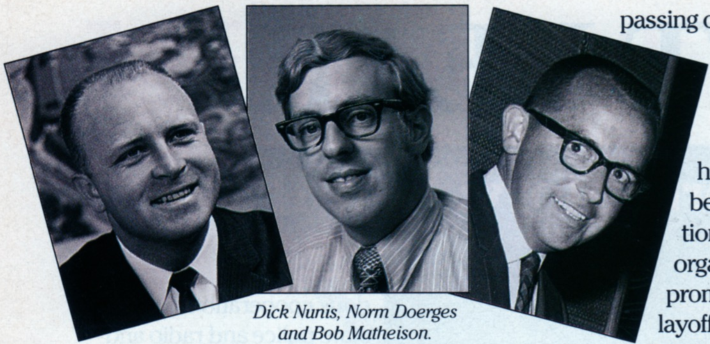
Providing most of the headaches was the system used for transporting guests to the Magic Kingdom, which quickly proved inadequate. Given the luxury of land, Disney designers had decided to totally isolate the new Magic Kingdom from the "outside world." Between the Park and the parking lot they had dredged out a lagoon. The plan was that guests would be taken by tram to the Main Entrance of the Park, then ferried by boat to the waiting Kingdom. It looked good on paper.

In reality, there were not enough trams and boats to go around, sometimes causing guests a long wait to enter the Park. Beyond that, although the

Thanks to an expansive amount of land, the Magic Kingdom is totally isolated from the "real" world.



During the first year, fully loaded trams often stalled trying to move guests from the parking lot to the Park's main entrance.



Dick Nunis, Norm Doerges and Bob Matheison.

parking lot tram tractors were the same kind used to move 747 planes at airports, they were not strong enough, when the trams were fully loaded, to mount the hill near a Contemporary Hotel underpass. They would stall, leaving 200 guests immobile and having to walk the rest of the way.

"We ended up using recreational boats, like speedboats, to transport the guests," remembers Disneyland Executive Vice President Norm Doerges, then a Supervisor of Recreation. "They held only five or six people, and we'd get ten in. But people got a kick out of it."

Also, says Nunis, "Our boats were sinking because the ballast wasn't right. Or they'd start leaking as soon as the guests got in. Luckily, the Monorails (four then, 12 now) were running well."

The difficulties continued throughout the year, though in time, Disney engineers Bob Gurr and Arnold Lindberg designed a suitable tram tractor, and more water craft—including two 600-passenger ferryboats—were added.

The Christmas season was saddened by the December 20th passing of Roy O. Disney at age 78, a driving force behind the creation of his late brother's "World."

On the heels of the holiday rush, January became a time of operational re-evaluation and re-organization, with executive promotions and a number of layoffs among Park Cast Members, to adjust operations during non-peak periods.

In February and March a new phenomenon occurred.

"We underestimated the number of 'snowbirds' we'd get—the people who get on a plane to escape the cold," says Nunis. "So we implemented cross-utilization: We took Backstage management and secretaries and put them On Stage (in the Park). They had a real quick crash training program, though some things don't take much training—like putting mayonnaise on bread! We still do it (cross-U) today!"

By spring and summer, various Park maintenance concerns, caused by the Florida climate, had surfaced. Says Doerges, "There is a great percentage of wood throughout the Park, including most of Main Street, and these wooden structures would deteriorate or get dry-rot because of the rain and humidity. And the hot sun would fade them.

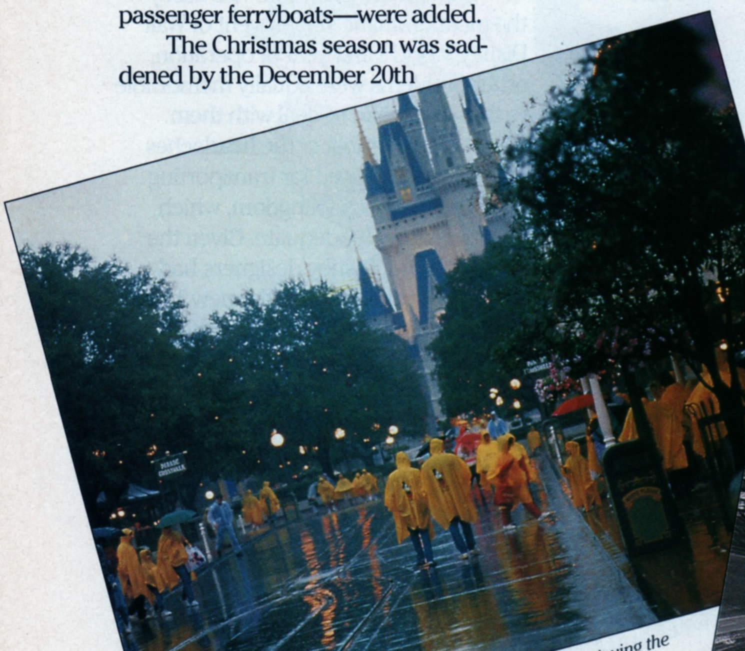
"We either found a new way to protect them or switched to fiberglass," he says. "But we couldn't re-paint them at night because it was too humid and they wouldn't dry; and we weren't closed Monday and Tuesday as we were at Disneyland. So we tried to make our maintenance procedures part of the show. We made sure the painters knew they were On Stage, with appropriate costumes.

"We did the same thing with the people in landscaping; we couldn't necessarily irrigate at night because that would cause bacteria to grow on the plants."

In heavy rain, guests remained inside attractions once the rides or shows were over, creating a different sort

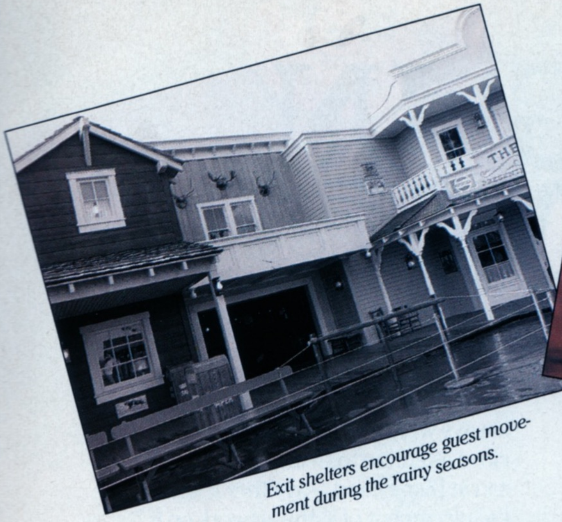
Walt Disney World's Bob-A-Round boats sometimes didn't — thanks to dead batteries.

Park guests — and power boats — often ran out of gas.



Not even the heavy Florida rains could keep guests from enjoying the Magic Kingdom.

Hope you remembered what section you parked in!



Exit shelters encourage guest movement during the rainy seasons.

At Walt Disney World, even maintenance becomes part of the show!

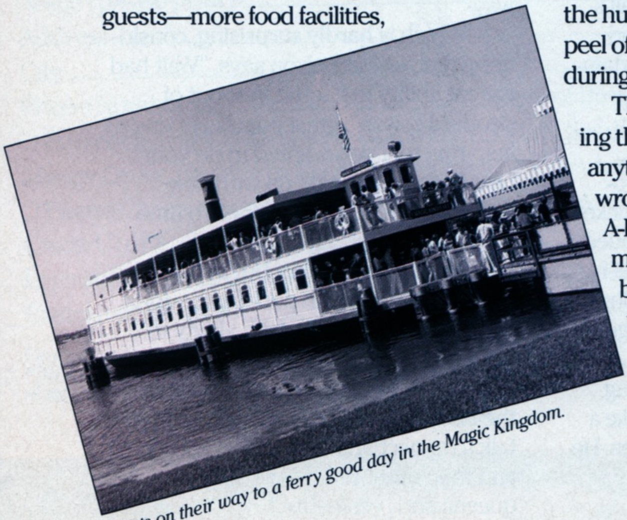
of traffic jam, which was allayed by building shelters over the exits. And, despite numerous lightning arresters on Park buildings, lightning strikes to power lines caused the computers running such attractions as *It's a Small World,* the *Haunted Mansion,* and the *Hall of Presidents* to shut down, sometimes as often as three times a day. Norm Doerges fondly remembers, "We got *very* good at evacuating attractions!"

Installing radar equipment atop the Contemporary Hotel helped to predict rainstorms, but it took several years to develop an effective new electrical control system.

Even the wind played its part. When hundreds of umbrellas were installed to provide shade from the summer sun, heavy gusts would turn the umbrellas inside out.

Then, too, there were the expected glitches, such as ride breakdowns, and conditions that could be handled properly only after the Park was up and running on a daily basis.

"Those are the normal operating challenges," Matheison explains. "We needed to add more things for the guests—more food facilities, more benches, more water fountains, better pathways. It happened at Disneyland, and it happens with each new opening."



Guests on their way to a ferry good day in the Magic Kingdom.

Across Bay Lake, the hotel complex was also having its share of problems during this fledgling year.

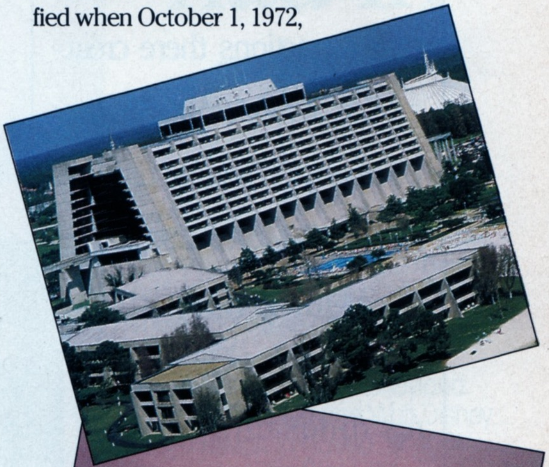
"Our hotels were designed by 'normal' hotel designers, not resort designers," says Bill ("Sully") Sullivan, now Vice President of the Magic Kingdom, who was then Manager of various lands and operational departments. "Normal guest capacity per room is 1.5 guests, but ours were 2.5 to 3.5, depending on the time of year, because of our family orientation. So everything was too small. We'd hired a lot of fine hotel people from the outside, but our guests expected a whole lot more—they expected Disney service.

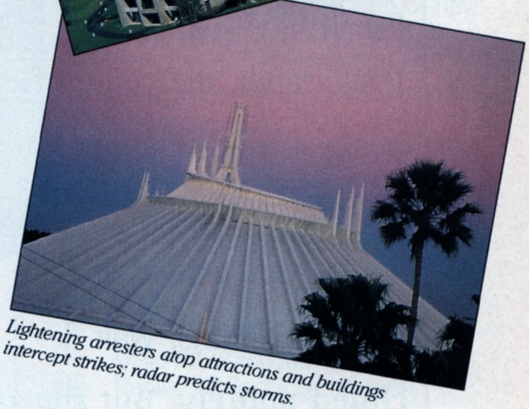
"We'd tried to experiment with new products," he adds, "such as using lightweight concrete poured into corrugated pans for the hallways, but they didn't last. We had bad floors by 1972. The beds were uncomfortable, the bathrooms were small and didn't work. The air conditioning was wrong because of the humidity, so the wallpaper would peel off. We did a $3½-million rehab during the second year."

The recreational boats were playing their role in carrying out Murphy's anything-that-can-go-wrong-will-go-wrong Law. The batteries of the Bob-A-Round boats would die in the middle of the 400-acre lake; power boats ran out of gas and had to be towed.

There were transportation scheduling problems at the new Fort Wilderness, whose campground was created after a coast-to-coast research trip of nearly 100 campsites, undertaken by then-Fort Wilderness Supervisor, Keith Kambak. As for the carefully planned daytime activities, such as nature hikes and crafts, "We learned really quickly that you don't compete with the Magic Kingdom," recalls Kambak, who is now Vice President of Disney's Queen Mary and Spruce Goose Entertainment complex in Long Beach, and Fort Wilderness and Recreation at Walt Disney World. "Nobody came, so we scrubbed them in about two days. But, we did have nightly animal excursions, nature hikes and campfire programs."

Even with all the problems, Dick Nunis, for one, was more than satisfied when October 1, 1972, came around. "We had a success, and we generated an increased number of tourists for the state," he says. "There were no big surprises, other than that we needed so much more of everything."





Lightening arresters atop attractions and buildings intercept strikes; radar predicts storms.

And, after all, the difficulties were taken in typical Disney stride. Says Bob Matheison, "We have so much talent here. We had a terrible problem with the tram tractors, but our own people put their heads together and came up with a solution. In the many different disciplines, if people get a challenge, they meet it. They say, 'Yeah, we can do that.'"

WORKING IN WALT'S WORLDS

By Libby Slate

One day at the 1964-65 World's Fair in New York, Walt Disney decided to visit each of the four attractions there created by The Walt Disney Company. When he reached the Ford Motor Company exhibit (featuring the *Audio-Animatronics* dinosaurs now in Disneyland), the young hostess tried to escort him to the entrance reserved for celebrities and other V.I.P.s; Walt declined politely. But the hostess, unaccustomed to anyone, let alone Walt Disney, refusing the easy way in, insisted. At last, Walt very firmly turned her down—and took his place in line with the rest of the Fair-goers.

"Walt wanted to see how John Citizen was taken care of," recalls Bob Matheison, now Walt Disney World's Executive Vice President of Parks. As Manager of the Fair's *It's a Small World* pavilion, Matheison had accompanied Walt that day.

"Walt, Marc Davis (a veteran Disney designer/animator), and I stood in line for over an hour. He was genuinely concerned about how the guests were taken care of, what their comments were, how the operation went. It was his own personal way of doing market research."

Matheison hosted President George Bush at The Land pavilion during his 1990 trip to Florida.

Matheison, who joined Disneyland in 1960 from an NBC Radio broadcasting job in Dallas, worked with Walt on various projects from that year until Walt's death in 1965. He began as the sound coordinator in the Disneyland Entertainment division, responsible for everything requiring audible contact with guests, from teaching *Jungle Cruise* guides how to speak into their microphones to coaching the Main Gate ticket-takers. After the World's Fair, he headed a WED (today's Walt Disney Imagineering) project development team during the early research and planning stages of the proposed Disney World.

"Walt was involved in everything," he says. "He jumped around a lot, like a bee running around spreading pollen. He had an excellent memory and a very curious mind, always wanting to try new and different things, even if they didn't always work. And he paid extremely close attention to detail, even with a trash can in Disneyland—whether it was dirty, the placement of it, the artwork on it."

Matheison recounts one instance where a "new and different thing" did work.

Bob Matheison was part of an early Walt Disney World softball team.

"At the Tahitian Terrace restaurant, Walt was with Joe Fowler, a grand old gentleman who's now 97 and was responsible for building Disneyland. Walt said, 'What I'd like to have happen is that I'd like to part the water, have the entertainers come out on stage and have the water close behind them.'

"And Fowler (a retired Navy Admiral), in his very best Naval lingo, said, 'Can do, Walt. Can do.' I knew he had no idea in the world how in the devil he was going to do it, but he got together with others and did figure out a way."

Which is hardly surprising, considering that, as Matheison says, "Walt had a great ability to get the best out of people. He was a great coach. He was so inspiring that you wanted to do your best for him, to come up with new things and be a little better each time you did it.

"Walt was a genius, but he was also a very down-to-earth person," he adds. "And he had a tremendous ability to meet and communicate with people in all walks of life. He could sit on a crate in the back area of the *Jungle Cruise* and talk to a mechanic about operating it, and then other times host kings and queens and presidents."

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VOICES OF THE KINGDOMS

By Michael Mallory

The *Audio-Animatronics* figures showcased at Disney's Magic Kingdoms, Epcot Center, and Disney-MGM Studios Theme Park have come a long way technologically in the past quarter century, but through it all, one thing has remained constant: behind the electronic wizardry and artistry of most figures lies a human voice. Indeed, many of the *Audio-Animatronics* "actors" are so realistic it is hard to think of their voices belonging to someone else. But the marriage of the right voice to each figure is a major step in creating the illusion of three-dimensional animation.

The feathered friends of the Enchanted Tiki Room *are Disney's first* Audio-Animatronics *actors.*

"It's really not a whole lot different than doing voices for an animated film," says Ken Lisi, producer of Music and Voice Casting for Walt Disney Imagineering (WDI). "Everything is recorded prior to the show being finished, much like an animated film, then we'll animate the figures to those finished audio tracks."

That may sound simple in principle, but consider the magnitude: when Epcot Center opened in 1982, it utilized 1,139 different sound tracks!

In the beginning was the *Enchanted Tiki Room*, which opened in 1963 and featured the first true *Audio-Animatronics* performers. Among those who lent their voices for the show were Disneyland regulars Wally Boag and Fulton Burley, who both spent over 20 years headlining at The Golden Horseshoe Revue, and basso Thurl Ravenscroft, famed as the voice of Tony the Tiger ("They're Grrrrrrreat!"). These voices are still heard today, as is that of character actor Royal Dano, who speaks for the 16th President in "Great Moments with Mr. Lincoln."

The voice of our 16th president belongs to character actor Royal Dano.

The orotund tones of top Holly-

SOUNDS LIKE FUN!

Designing Attraction Soundtracks

By Joe Burns

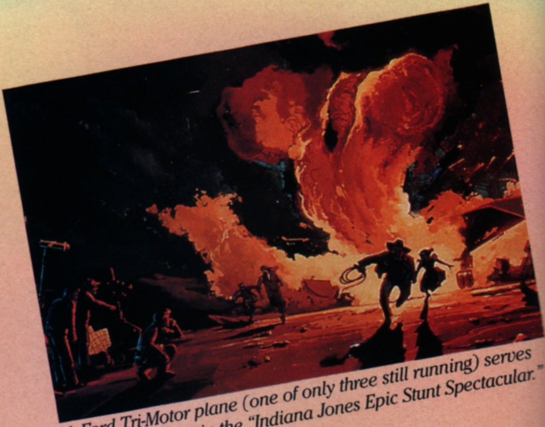
Have you ever found yourself watching a movie, totally immersed in the story, when suddenly the sound goes out? You are abruptly brought back to reality.

Most of us take sound for granted, but Disney's sound Imagineers know that what we hear can be 50 percent—or more—of what we experience. That's why sound at the Disney Theme Parks is considered a vital element of the show.

"People will ride through a Disney attraction and not really notice the soundtrack," states Imagineer Joe Herrington, "but they feel good about what they have experienced. When that happens, I know I did my job."

As manager of Sound Effects Design, Herrington's job is to create the "audio atmosphere" that makes a Disney attraction something special.

"When you start to create a ride or a show for an attraction, the first thing you have to figure out is the mood," he explains. "What's the feel of this thing? Is it realism, is it comedy, is it fantasy? I need to know the mood so that the sound effects can reflect that mood."



A Ford Tri-Motor plane (one of only three still running) serves as a sound effect in the "Indiana Jones Epic Stunt Spectacular."

Herrington goes to great lengths—and sometimes distances—to achieve the mood he's after. Take the whirling airplane in the "Indiana Jones Epic Stunt Spectacular" at the Disney-MGM Studios Theme Park, one of that attraction's most believable sound effects. Herrington found a Ford Tri-Motor plane up in Idaho (one of only three in

Rex Allen plays the father in the Carousel of Progress *now in the Magic Kingdom at Walt Disney World.*

wood voice artist Paul Frees are very much in evidence in many Disneyland attractions, past and present, including "Great Moments with Mr. Lincoln," *Pirates of the Caribbean, Adventure thru Inner Space*, and the *Haunted Mansion.* There is another recurring voice through *Pirates* which may be familiar only to veteran Disney staffers.

"There's a lot of X Atencio in there," says Lisi. "X was with Disney for years, in animation over at the Studio, and then here at WDI. He wrote the words to 'Yo Ho (A Pirate's Life for Me),' and co-wrote 'Grim Grinning Ghosts' with Buddy Baker for the *Haunted Mansion.*

"In addition, he did a number of voice tracks for the attractions, including the Jolly Roger in *Pirates* ('There be squalls ahead, and Davy Jones be waitin' for them that don't obey! Dead men tell no tales!')."

The practice of occasionally using in-house voices continues at Imagineering to this day, Lisi points out.

"We've used a lot of voice artists, and we've used some people just from around the building. For incidental voices, often we won't go outside of WDI.

"Many WDI employees have acting experience, so we'll grab someone and say, 'Here, do this voice.'

"For example, the paging operator in the *Star Tours* pre-show is voiced by Bridgette O'Flynn—one of our telecommunications operators."

To give further example, the Hangar Control voice in the same attraction is played by Lisi himself.

For the most part, though, voice casting at WDI is handled in the traditional way—calling actors, holding auditions and reviewing the tapes. But how does one know what a brand-new character should *sound* like?

Finding the right voice is a collaborative effort, say Lisi and his associate, Music and Voice Casting coordinator Gabrielle Reynolds. It begins with the team that is developing a show, a group which includes the show producer, designers, and writers, among other talents.

For WDI show writer Mark Rhodes, stepping into the booth with an actor to record a character voice might be the culmination of a year-long relationship with that character.

"Usually, by the time we get to the casting, we've gone through a long process where we've worked out the storyboard, and talked back and forth among ourselves about what we think

Veteran Disney staffer X Atencio co-wrote "Grim Grinning Ghosts" for the Haunted Mansion.

the world still running) and traveled north with his digital tape recorder.

"In Silverwood, Idaho, they put the plane through the same paces that we were going to use in the show," he recalls. "The circling that the plane did while I was recording sounded wonderful. It had a heterodyne effect—engines beating against each other as the plane keeps turning, creating a sound dimension impossible to capture any other way."

Creating sound effects for Disney Theme Parks can make for some unusual recording sessions. Glen Barker, manager of Audio/Video Production at Imagineering, recalls one of his favorites:

"When we added the Abominable Snowman to the *Matterhorn* we wanted it to have the sound of a big creature, so somebody came up with the idea of having a 'growl off' contest here at Imagineering. I recorded anybody who wanted to come in and try out.

"The man who ended up winning the contest was so loud during his first take that it came out somewhat distorted, but it was the best take and that's the track we ended up using."

Staging a "growl off" may be unusual—even by Imagineering standards—but personal audio signatures are located throughout the Disney Theme Parks.

"A lot of us are buried in the underground tracks of different attractions," says Barker, with a grin. "I'm one of the crew members on the *Submarine Voyage* (at Disneyland). My kids love it!"

Joe Herrington was called on to

The menacing roar of the Abominable Snowman stalking the caverns of the Matterhorn at Disneyland is the result of a "growl off."

"Yo Ho (A Pirate's Life for Me)" sing veteran voice artists and Disney employees.

the character is going to be like in relation to other characters," Rhodes says. "So when we actually cast the voices, in our minds we know pretty well what that 'sound' needs to be."

In most cases, familiar or celebrity voices are not used.

"That would detract from the quality of the show," says Gabrielle Reynolds. "We don't want the audience to think of a specific celebrity, we want them to perceive the *Audio-Animatronics* character as actually speaking."

Adds Lisi: "Generally speaking, we don't cast celebrities just for the sake of it; we cast them because we want that voice."

For example, the WDI show team creating *Phantom Manor* for Euro Disneyland had a specific "sound" in mind for one of the key roles.

"The show team came to us and said, 'We were going to ask for someone who sounds like Vincent Price...but can you get Vincent Price? The *real* Vincent Price?'" Reynolds made some phone calls, and the veteran stage, screen, radio and television actor agreed to essay the role of the Phantom, the Manor's "ghost host."

Other "name" actors used in Disney attractions, past and present, include actor/folk singer Burl Ives in *America Sings*; Tex Ritter in the original *Country Bear Jamboree*; James Avery, star of the TV series "Fresh Prince of Bel Air," as the voice of Brer Bear for *Splash Mountain*; and the late Keye Luke in the *Circle-Vision 360* film "Wonders of China."

One of the most difficult roles to cast, according to Lisi, was that of Figment, the three-foot-tall, purple, singing dragon who appears in Journey into Imagination at Epcot Center's Future World.

"We went through men, women, boys and girls—we even tried tricks like having adults inhale helium to get the right 'sound,'" he recalls. "Finally, we hit on the idea of calling in some little people, and recorded dozens of them."

The role ultimately went to veteran performer Billy Barty.

The Disney Theme Parks' international expansion has opened up a series of new challenges for the voice casting team, namely: what language will be presented?

"The rule of thumb," says Lisi, "is that it make sense in the context of the story being told.

Wally Boag and Fulton Burley headlined the wild west Golden Horseshoe Revue for more than 20 years.

The "world's loudest man" provided the soundtrack for the world's largest animals.

find "voices" for the dinosaurs at the Epcot Center World of Energy pavilion. He decided to record a human voice and then manipulate it into animal sounds. In his search for an unusual voice, Herrington discovered comedian Stan Lemkuil.

"Stan billed himself as 'the world's loudest man,'" recalls Joe. "He made the craziest sounds you ever heard."

Picking up Lemkuil at Los Angeles Airport turned out to be an experience in itself for Herrington.

"I thought, am I going to be able to pick this guy out of a crowd?"

As it turned out, Mr. Lemkuil was "loud" in more ways than one—and very easy to spot.

"He was dressed in a wild Viking outfit with horns and ping-pong ball eyes, and he couldn't go ten feet without drawing a crowd," remembers Herrington. "It took me two hours to get out of the airport because Stan was constantly putting on shows for people."

When they finally got down to work, "the world's loudest man" proved to be a real pro.

"Once he figured out what we were trying to do he gave wonderful sounds...little moans, creaks and groans," says Herrington. "We manipulated all these sounds and we came up with some very believable insect and dinosaur sounds that are not the typical cliche sounds you've heard in the movies.

"You go through that show and you have respect for those creatures," he continues. "Some of them are peaceful; some of them are angry; some of them are in distress, and I think that emotion is also there. We tell the whole story."

What's the next step in sound magic from the audio experts at Walt Disney Imagineering? Joe Herrington sees a bright future.

"Technology has brought us so far

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The voice of Figment, the three-foot, singing, purple dragon, is staged by Billy Barty.

"For example, the *Pirates* attraction in Euro Disneyland represents the international character of the pirates themselves, with voices in French, English, and Spanish."

For Euro Disneyland's *Phantom Manor*, the Imagineers recorded Madame Leota, the ghostly medium in the seance scene, in two languages, and found that it added to the mystery of the performance!

"It's brilliantly done—it's very haunting," Gabrielle Reynolds comments. "And in many ways, more effective—the way she goes from French to English and back again, verse by verse."

One of the most unusual international casting problems experienced by the Imagineering team was the creation of the Slave in the Magic Mirror for Tokyo Disneyland's *Cinderella Castle Mystery Tour*.

"We have a vocal director in Japan who handles the translation and talent direction," says Lisi, "but we needed to re-create the character from "Snow White," a recurring character in the *Castle Mystery Tour*.

"We couldn't use a distinctly Japanese face, but the character had to speak Japanese. So we cast and recorded the voice in Japan, then brought it back here and had an American actor learn the Japanese phonetically and lip-sync on camera."

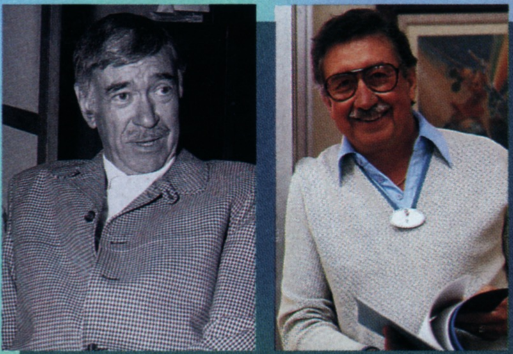
If that weren't enough, the American performer was made up to resemble the live "Slave in the Mirror" as he had appeared in several episodes of the "Disneyland" television series.

Sometimes creative tasks can be daunting, and require the intervention of management. In the case of the "ghost host" at the Tokyo Disneyland *Haunted Mansion,* management took a "hands-on" approach!

"X Atencio and I did a talent search, and couldn't find a Japanese actor with just the right touch," says Lisi. "Then the managing director of Tokyo Disneyland at the time, T. Hori, started doing an impression of the ghost host—in Japanese! 'That's the voice!' we said, stuck him in the back room in front of a microphone, and he ended up as the ghost host!"

As with any kind of casting, in any medium, there are no hard and fast rules in finding the right voices for Disney Theme Parks.

"It's not rocket science," Lisi says. "If the telephone operator works, use the telephone operator. Don't hire somebody that just sounds like the telephone operator."



*Thurl Ravenscroft (Tony the Tiger) and X Atencio (*Pirates' *Jolly Roger).*

Sound talent for the World of Energy dinosaurs had to convey emotions that ranged from anger and distress to peace and contentment.

that we now can create a completely realistic environment, and do it *inside* your head."

One possibility of what that future might sound like can be heard in a unique experience located inside the Disney-MGM Studios Theme Park. As guests leave the Monster Sound Show (where they've learned about adding sound effects to movie soundtracks), they enter a post-show area filled with devices for creating custom sound effects.

Located in this area are a series of sound booths that contain headphones for up to six people. The booths provide a dimensional audio experience called SoundSations—and you've got to hear it to believe it!

Joe Herrington remembers some of their early sound tests for SoundSations.

"Our demos were so real that when played for a group of people, the audience would duck and dodge imaginary arrows, flinch from flying insects, and move their feet from the path of audio pedestrians."

This sound is so realistic that it's like watching a 3-D movie with your mind's eye. Exactly how the Imagineers created this "three-dimensional sound" is a trade secret, but it looks like this new technology may be featured in an upcoming Disneyland attraction.

Glen Barker explains, "In our current attraction at SoundSations you are in a booth, so when you hear the sounds you *know* they're not real. Now, we're starting to explore what we can do with the idea that maybe something inside that room is *really* making the sound you're hearing."

Imagine. You are in a dimly lit room and you can hear, but not see, something that's so real you can almost touch it. You can almost feel its breath on your skin as it passes. But wait, this can't be real...or can it?

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Sam Wright:

Sebastian Says, "He's O.K., Mon"

By Anne K. Okey

Disney's
Sebastian
Party Gras!

Samuel E. Wright began his professional career portraying a nude statue in an off-Broadway production of "Georgie Porgie." Since then he has been active on stage and screen—big and small. His Broadway credits include "Jesus Christ Superstar," "Tap Dance Kid," and "Pippin." You may have seen him as Dizzy Gillespie in the film "Bird." Soap opera fans know him from his recurring roles on "All My Children" "Ryan's Hope," and "Search for Tomorrow." There are his numerous guest appearances on popular TV shows including "The Cosby Show." And then there is his unforgettable portrayal in a truly enduring role—15 years as the Fruit of the Loom grapes.

"I took those grapes very seriously," he says now, "we all (the other "Fruits") did. We are all serious actors. There's a *reason* that commercial's a classic."

But right now, Sam Wright is riding the crest of a new wave of popularity as the Little Mermaid's friend, confidant, and sorely tried guardian, Sebastian the crab.

Since the debut of "The Little Mermaid" in 1990, Sebastian has become the most popular new character introduced by Disney in decades. How did it happen that a friendly, outgoing, Southern boy (now transplanted to upstate New York) like Sam Wright ever got himself involved with a curmudgeonly calypso crab?

When he first went to audition for Sebastian, Wright thought the character was going to be a turtle.

"But I knew he had a calypso accent," Wright says, "and that worried me—a little. There were actors auditioning who were straight from the Islands, from Jamaica. But I had once had a roommate who was from Trinidad, so I called on that, and it turned out to be exactly what they (song writers Howard Ashman and Alan Menken) were looking for."

During the recording, Wright says, "I was not reading lines, I was being Sebastian. My hands were little claws, my bottom lip was way out, my eyes got real big. My 'asides' became grist for the animation mill."

In the five years it took to bring "The Little Mermaid" to the screen, Sebastian slowly but surely evolved into the crusty, caring crab who stole the hearts of his audience. And much of his personality was derived directly from Sam Wright's interpretation and out-of-the-blue ad libs.

"When I saw the movie," he admits, "there were tears in my eyes. I had no idea these little bits were part of the film."

Because of his instant, staggering popularity, last year the little crab was featured in his own album, "Disney's Sebastian." This led to his own TV special, "Caribbean Jamboree," a bold experiment, according to Wright, that required bringing Sebastian into the real world.

"I'd go on stage," Wright remembers, "and the kids would be disappointed. They wanted Sebastian. So one day I went home, tore apart a plush, and made myself a Sebastian puppet. Now, when I'm talking, I look at Sebastian. The kids love it."

Sam Wright gets into the conga beat during the "Sebastian's Party Gras" TV special produced for The Disney Channel.

Sebastian's new album, "Party Gras," is a wild mix of exciting rhythyms including cajun, conga, rumba, and soca.

"Soca—that's soul/calypso," explains Wright. "Harry Belafonte and funk. It's never been heard above the equator. Paul Simon, eat your heart out!"

Wright considers himself and Sebastian to be two distinct entities.

"There's this guy named Sam, and this guy named Sebastian," he says. "My kids see it as two different people, too. Sebastian can say things I can't."

But Sebastian, too, has his limitations.

"Kids would lose faith with Sebastian if he started telling them, 'You can't do this; you must do this.' The whole point of the film was that he was supposed to tell Ariel 'no,' but he couldn't.

Filming the special at the Grand Floridian Resort.

Life as a grape is better than a bowl of cherries!

"Sebastian would say, 'You're not supposed to go to the candy store, but I'll go with you.' Or, 'Think about it! You got brains in there, your head's bigger than mine!'

"Sebastian is one of the few characters that comes through on his own. I don't need a script. He comes up with things I would never think to say. They come from something inside me that's Sebastian.

"Come to think of it," Wright muses, "they should be paying *two* guys here!"

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"The Bare Necessities"

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"When You Wish Upon A Star"

RIC OCASEK
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MICHAEL BOLTON
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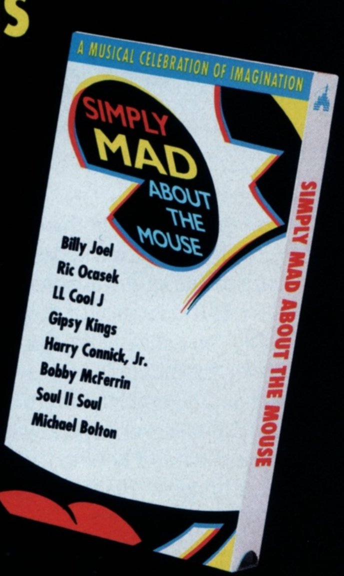
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Beauty and the Beast: A Moment in Time

By Anne K. Okey

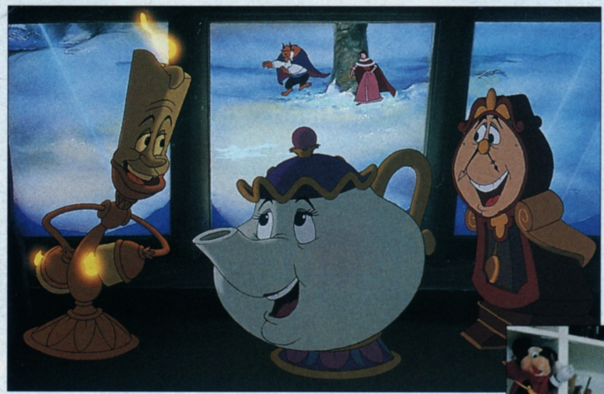
When you wish upon a star... Although this issue's "Suitable" artist may not have spent his youth gazing out his window and wishing on a star to work for Disney, John Alvin freely admits that producing art for this Disney classic is "a dream come true."

"I know you've probably heard this a hundred times," he says, "but with me it really is true. I've always loved Disney."

Alvin's journey to "Beauty and the Beast" actually began more than 20 years ago.

"I've always drawn and painted all my life," he explains. "When I reached college age I realized there are ways to train for a profession in art. I attended the Art Center College of Design (in Pasadena, California) where I studied advertising design and illustration.

"After college, everyone was going to New York, but I felt that there was just as much opportunity in Los Angeles—particularly in the entertainment industry. And for the past 20 years I've carried out quite an agreeable career."



Mrs. Potts, Lumiere and Chip provide a lighter element for "Beauty and the Beast.."

Creating the Beauty and the Beast artwork is a dream come true for artist John Alvin.

As the creator of dozens of memorable "one-sheets" (the posters used to advertise movies), Alvin refers to himself as "the entertainment industry's best kept secret." So, now it can be told, meet the mind behind these unforgettable images: "Blazing Saddles," "E.T.," "Gremlins," "Goonies," "Empire of the Sun," and "The Color Purple." His previous Disney credits include "Mr. Destiny" and that spine-tingling bit of whimsy for "Arachnophobia."

Our Suitable for Framing was submitted for consideration as the one-sheet for "Beauty and the Beast" but was not selected.

"It came so close," Alvin says. "But in the end, Jeffrey (Katzenberg), selected the other piece.

"This is something most people never know," he continues, "So often a great deal of fine creative is not selected; it never sees the light of day. That's why I'm so pleased to see my art in *DISNEY NEWS.*"

Because the art used to advertise the film must be produced long before the film is completed, artists must be especially creative in developing their concepts.

"I got a lot of inspiration from the Disney classics," says Alvin, "the color and style.

"And I had the privilege of seeing model sheets and miniatures, but, of course, there was no film to view.

"I was inspired by the romantic mood of the story, so I wanted to portray them sitting together, as if Beast is proposing to Beauty."

When you see the film, don't bother trying to find Alvin's stained glass window.

"I think there may be one, but in a different context," he says. "If there is one, it's not like this one."

According to Alvin, it's not crucial that the artwork meticulously reproduce elements of the film.

"The artwork makes a promise," he explains, "The film delivers that promise."

In art and on the screen, "Beauty and the Beast" delivers.

What Were the Other 29?

Each time Walt Disney Pictures produces a new animated feature, *DISNEY NEWS* is inundated with letters from readers who can recall all but one, or two, or ten of the preceding features. This year, with the premiere of the 30th animated feature, we'd like you to save your stamps for those holiday greetings, so here is the complete, approved list of Walt Disney animated features:

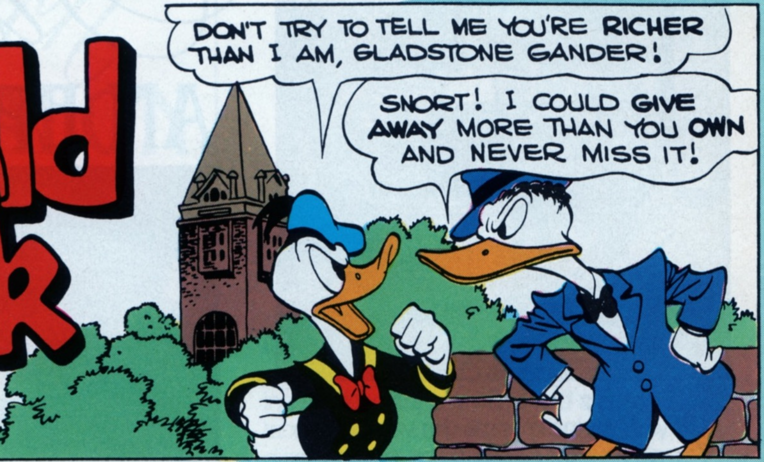
1. "Snow White and the Seven Dwarfs" (1937)
2. "Pinocchio" (1940)
3. "Fantasia" (1940)
4. "Dumbo" (1941)
5. "Bambi" (1942)
6. "Saludos Amigos" (1943)
7. "The Three Caballeros" (1945)
8. "Make Mine Music" (1946)
9. "Fun and Fancy Free" (1947)
10. "Melody Time" (1948)
11. "The Adventures of Ichabod Crane and Mr. Toad" (1949)
12. "Cinderella" (1950)
13. "Alice in Wonderland" (1951)
14. "Peter Pan" (1953)
15. "Lady and the Tramp" (1955)
16. "Sleeping Beauty" (1959)
17. "One Hundred and One Dalmatians" (1961)
18. "The Sword in the Stone" (1963)
19. "The Jungle Book" (1967)
20. "The Aristocats" (1970)
21. "Robin Hood" (1973)
22. "The Many Adventures of Winnie the Pooh" (1977)
23. "The Rescuers" (1977)
24. "The Fox and the Hound" (1981)
25. "The Black Cauldron" (1985)
26. "The Great Mouse Detective" (1986)
27. "Oliver and Company" (1988)
28. "The Little Mermaid" (1989)
29. "The Rescuers Down Under" (1990)
30. "Beauty and the Beast" (1991)

WHAT SUCKERS!

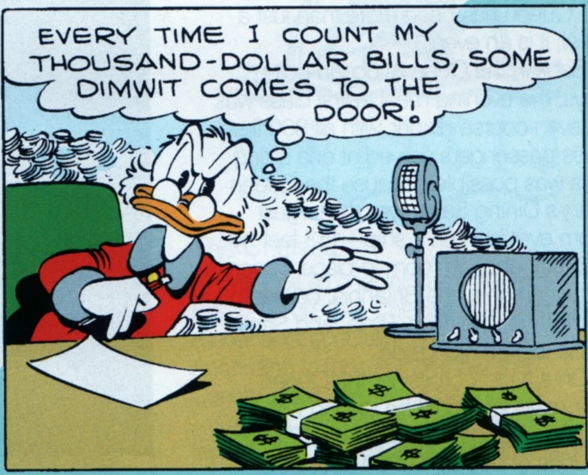
If you have a funny bone. . .or if you like to read. . .

DON'T MISS THIS!

Walt Disney presents Donald Duck


DON'T TRY TO TELL ME YOU'RE RICHER THAN I AM, GLADSTONE GANDER!
SNORT! I COULD GIVE AWAY MORE THAN YOU OWN AND NEVER MISS IT!

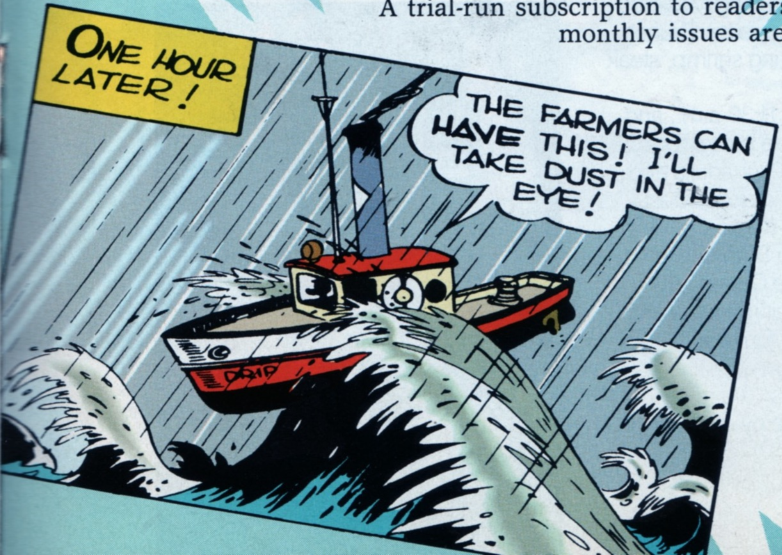
Walt Disney's Comics and Stories has sold more copies than any other comic book in history! One of the reasons for its popularity has been the two thousand five hundred forty one and a half (2,541½) pages of **Donald Duck** lead stories written and drawn by master storyteller **Carl Barks** between 1943 and 1966, a profoundly funny and prodigious output of carefully crafted and intelligent, heartwarming ten-pagers that lead off most issues printed during those years and which have reappeared frequently worldwide ever since. Many of his legions of fans feel the humor of the Old Duck Man has never been equalled. Kids, adults, grandparents and peoples from countries all around the globe easily get hooked on his stories! The Walt Disney Company's own hall of fame has recently honored him—now in his 91st year—as one of their all-time Legends.


EVERY TIME I COUNT MY THOUSAND-DOLLAR BILLS, SOME DIMWIT COMES TO THE DOOR!

© The Walt Disney Company

Beginning in late January, Gladstone Publishing will launch a 4½-year project to reprint all of Barks' classic ten-page tales from **Walt Disney's Comics and Stories**, hilarious adventures with **Donald Duck**, nephews **Huey**, **Dewey** and **Louie**, insufferably lucky **Gladstone Gander**, wacky inventor **Gyro Gearloose**, girlfriend **Daisy Duck**, the nefarious **Beagle Boys** and the unforgettable, irascible, wealthiest duck in the world, multibillionaire **Uncle Scrooge McDuck**.

This oversized, permanent comic album library will be of the highest quality, beautifully computer colored and square bound with stiff covers. Every **Donald Duck** story will be reprinted in the **exact chronological order** as it originally appeared. Each book will contain an average of four additional pages of text, art and photos about the life and times of the artist/writer. Included with each copy will be a high quality collectible Trading Card picturing and telling the story of the origin or appearances of one of Carl Barks' best loved **Heroes and Villains**. **These cards will not be offered anywhere else, nor sold in packs**!


ONE HOUR LATER!
THE FARMERS CAN HAVE THIS! I'LL TAKE DUST IN THE EYE!
DRIP

A trial-run subscription to readers of **Disney News** is now available. A great gift idea, six monthly issues are $50.00 (to begin with #1 in late January or the first issue after a subscription is received). A full year is $95.00 (foreign subs are $58.00 and $111.00 respectively). This discounted price is postage-free, each copy to be sent in a sturdy mailer. A single sample of the first issue may be ordered for the cover price of $8.95 plus $2.00 postage and handling. Credit cards accepted.

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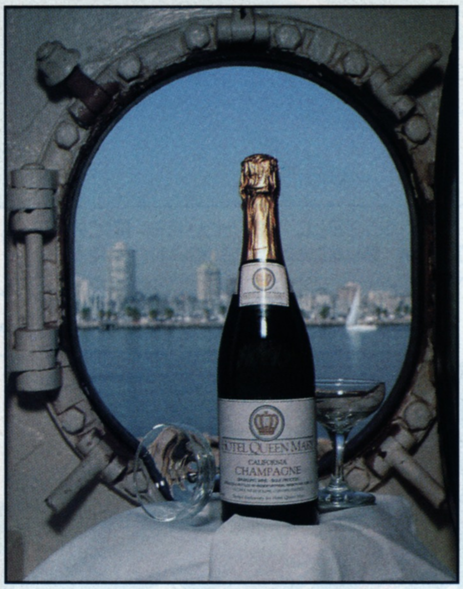


THE QUEEN MARY'S *Sunday Cham*
AN EPICUREAN VOYAGE

Produced and Photographed by Dawn and Max Navarro

Since her maiden voyage in 1939, service has remained a hallmark of the regal Queen Mary. Stewards and stewardesses were often carrying on a tradition begun by their parents or grandparents, and were precisely trained to cater to their passengers' every need. Nowhere was this dedication to service more evident than in the ship's elegant dining salons. For more than five decades, dining aboard the Queen has been more than just a meal; it is an event.

Back in the Queen's ocean-going days, the evening meal in first class was a seven-course dinner, with all 800 first-class passengers served at one sitting. This was possible because the Queen Mary's Dining Salon was the largest room ever built on a ship—143 feet by 118 feet, enough room to place Cunard's first steamship, the Britannia, corner to corner, with the Nina, Pinta, and Santa Maria tucked alongside.

On a typical crossing, the Queen Mary's larder would be loaded with 77,000 pounds of fresh meat, 27,500 pounds of poultry, 11,000 pounds of fresh fish, 50,000 pounds of potatoes, 33,000 pounds of fresh vegetables, 5,000 dozen eggs, 22,000 pounds of flour, 11,000 pounds of sugar, 14,500 gallons of milk, 1,110 boxes of assorted fresh fruit, 3,000 quarts of ice cream, and more than 15,000 bottles of spirits and fine wine.

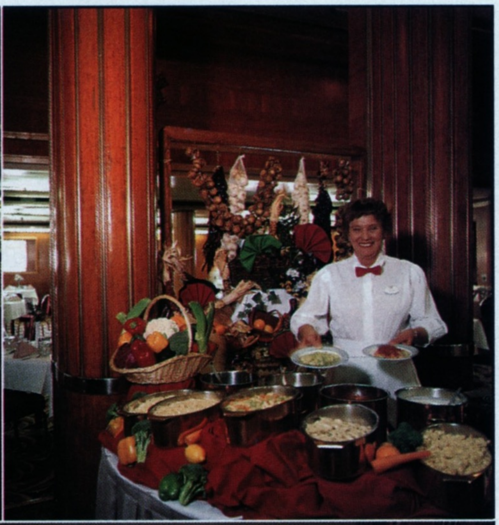
Sunday Brunch

Today the Queen Mary takes her guests back to the days of sumptuous dining with her renowned Sunday Brunch, served in the Grand Salon. Start with a selection of over 50 freshly baked pastries and ten cold salads, then move on to the main course. Among the 13 hot entrees there are made-to-order omelettes, waffles, and eggs benedict, as well as international favorites including Mexican, Italian, and Chinese. New to the Brunch is hot rock cuisine featuring shrimp, steak and chicken kabobs.

Seatings are 10 a.m., 11:30 a.m., and 12:30 p.m. This incredible gastronomic experience is just $24.50 for adults and $11.95 for children 12 and under. Best of all, you can make it a whole day of adventure, because with Brunch you also get admission to the Queen Mary & Spruce Goose Entertainment Center, including the "frightfully" fun tour: "Ghosts, Myths and Legends."

Reservations for Brunch are required and can be made by calling (213) 435-3511.

pagne Brunch
IN THE GRAND SALON



PROMENADE
CAFE

The Promenade Cafe

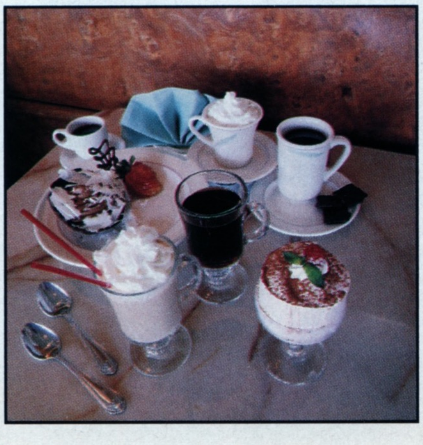
Bright and informal, The Promenade Cafe is perfect for a more spontaneous dining experience all day long. Enchanting art deco appointments and a spectacular view of Long Beach Harbor allow diners to capture the feeling of life on the high seas, even though safely—and permanently—at dock. Start your day with breakfast at The Promenade Cafe, or stop by later for lunch or dinner.

CHELSEA

The Chelsea

Every bit as charming as its terribly British name, The Chelsea is an intimate dinner spot specializing in seafood. According to those-who-know, the Caesar salad here is the best in L.A.

Dessert and coffee are the real tempters of The Chelsea, with more than 40 coffee blends from around the world to warm you up after a brisk day "at sea" on the Queen Mary.



An Epicurean Voyage Aboard The Queen Mary

Sir Winston's

A large room at the stern of the Queen Mary was once a dwelling place for the ship's engineers. Today, that room is Sir Winston's restaurant, the Queen Mary's most elegant place to dine.

Warm wood paneling and the nostalgic photos gracing the walls harken back to the classic age of old England, while spacious windows afford diners a magnificent view of the harbor. Most importantly, Sir Winston's award-winning menu features exquisite continental and California cuisine as well as an extensive domestic and imported wine selection.

In keeping with the elegance of the surroundings, jackets are required for dinner. Reservations are recommended.

FRENCH ONION SOUP

A classic from the kitchen of Sir Winston's:

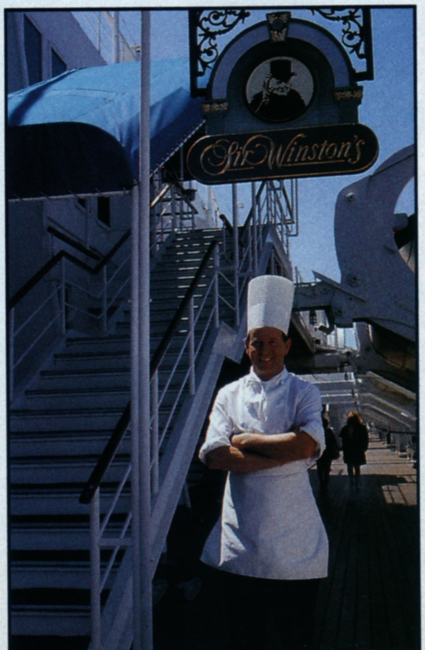
Ingredients:

4	*Spanish onions, sliced thin*
1 Tbs.	*Soybean oil*
2 Tbs.	*Port wine*
3 Cups	*Chicken stock*
3 Cups	*Beef stock*
1/4 tsp.	*Thyme*
1	*Bay leaf*
1/2 tsp.	*Black ground pepper*
8 slices	*French bread*
8 slices	*Swiss cheese*
8 slices	*Provolone cheese (sliced thin)*

Method:

Over medium heat, saute onions in oil until brown and soft. Add port wine. Simmer for two minutes. Add chicken stock and beef stock. Add remaining ingredients (except for bread and cheeses). Cook for 20 minutes.

Divide soup into eight bowls or crocks. Top each with a slice of bread, Swiss cheese and, finally, provolone cheese. Place in hot oven or broiler and bake until cheese is melted. Serves 8.



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European Shopping Spr

By Lori Wildrick

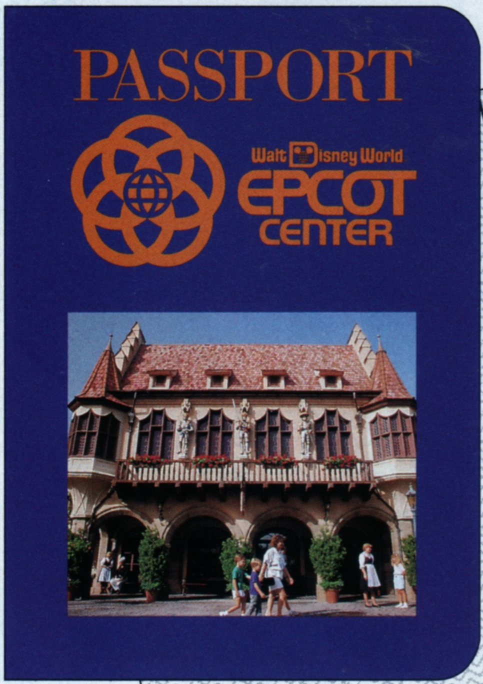
GERMANY

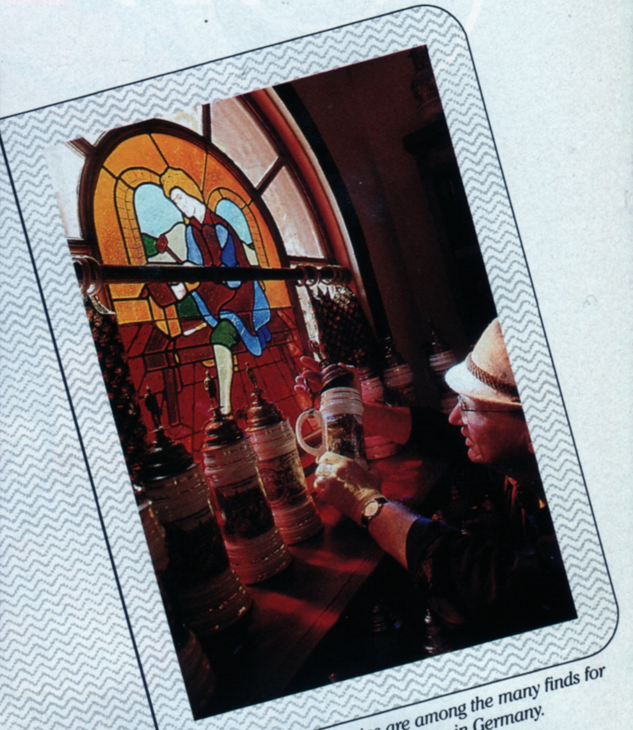
For some, the mention of Germany conjures up images of a raucous Oktoberfest, loud with the clinking of beer steins and laughter. Others think of the majestic tranquility of the Black Forest, where intricately carved cuckoo clocks mark the passing of time. Still others find themselves along the Mosel and Rhine rivers, where wine making is the order of the day.

The beauty of Germany is in its diversity, and that variety is well represented in World Showcase, where travelers can uncover quite a bit of German culture in its many shops.

Germany in World Showcase is home to the world's largest single retail outlet of Hummel figurines. Here, Hummel collectors may be able to find long-sought-after pieces that are not available anywhere else in the United States. Visitors also can watch as master painters from the Goebel Company demonstrate the intricate processes involved in painting each figurine.

What trip to Germany would be complete without a beer stein? Among the Showcase's extensive selection of intricately designed beer steins is the world's largest, which stands more than five feet high.




Beer steins are among the many finds for shoppers in Germany.

From the Black Forest region of southern Germany comes a wide array of cuckoo clocks, ranging from inexpensive reproductions to timepieces worth thousands of dollars. German hand-blown glass and carved wooden ornaments add an old-world touch to traditional Christmas festivities. A 6 1/2-foot tall nutcracker stands sentry at the door of Volkskunst, a shop filled with clocks and crafts. In Die Weihnachts, "tourists" will find a wide selection of traditional German figurines, including nutcrackers and smokers. Smokers are wooden figurines that are used as incense burners. These whimsical figures appear even more comical as the smoke from the incense comes out of their mouths!

Special occasions can be toasted with a unique German wine, known as ice wine. Ice wine is the result of an early freeze, when the grapes are frozen while still on the vine. The result is an unusually sweet wine that is used as a dessert wine or for special events.

German toy makers are well known for their craftsmanship and Steiff and Hermann teddy bears are among the favorites of teddy bear collectors. Dolls ranging from play dolls to expensive collector's porcelains (with prices ranging up to $350,000) also can be found.

One-of-a-kind hand-painted eggs can be found at Der Bücherwurm. Here, visitors can watch the artist as she paints the faces of familiar Disney characters onto the eggshells.

Germany also is home to some of the tastiest foods in the world. Bahlsen, one of the most prominent names in cookies and sweets, offers visitors an array of traditional German treats and is the largest distributor of Gummi bears, those fruity, chewy favorites of kids and adults alike.

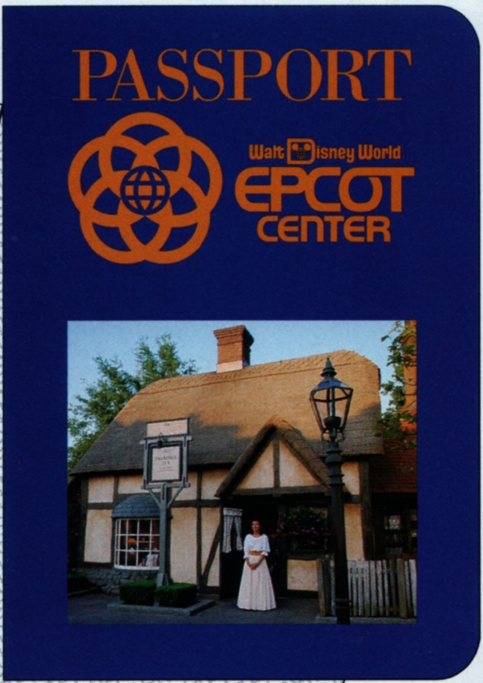
"World" travelers Christopher, Andrew, Becky, Daniel and Rachel watch a Hummel-painting demonstration.

Photos by David Roark
Walt Disney World Photography

GERMANY

ee in World Showcase

Andrew promises to look after Paddington Bear once he finishes looking around.



UNITED KINGDOM

Some of the most delightful and delicious comforts in the world — or World Showcase — come from the land of Dickens, Big Ben and the white cliffs of Dover.

Think of Britain and you'll probably think of tea. The United Kingdom in World Showcase is filled with an expansive selection of Twining teas, as well as teapots in which to serve them. Tea enthusiasts can choose from everything from the traditional Brown Betty to collector's fine china pots priced at more than $100. And speaking of fine china, collectors will find Peter Rabbit, Tom Kitten and Benjamin Bunny romping amidst an array of dinnerware from Royal Daulton.

"Tourists" can pamper themselves with traditional English toiletries, including Woods of Windsor bubble baths, soaps and lotions. Magnificent candies, chocolates and tea biscuits will tempt even the most stalwart treasure seeker's palate.

In the Great Hall of Lords and Ladies you'll soon be able to find out if you have any rogues in your ancestry, simply by keying your name into a computer. The computer search will provide you with information about your family history — taking you all the way back to when your family was first awarded its coat of arms.

Paddington and a host of English teddy bears await those who wish to adopt a bit of English culture. Paddington is actually Peruvian, not English. How do we know? If you look under his hat (carefully, please) you'll see that he has black ears, which is the mark of a Peruvian bear, but since he was left at Paddington Station he's become as British as fish and chips! Just remember that taking care of Paddington is a lifelong commitment, as his tag will remind you, "Please Look After This Bear, Thank You."

World Showcase travelers can also journey through the lush green landscape of Wales, where rubgy shirts, cosmetics, and ceramics featuring old Celtic designs are found. All of the merchandise comes from craftsmen living in the small cottages that dot the Welsh countryside.

What trip to the United Kingdom is complete without a trip to Scotland and St. Andrews — a golfer's paradise? You may not be able to bag some bag pipes, but you'll find a bonnie selection of traditional Scottish sweaters, kilts and jewelry as well as tartan hats, turtlenecks, ties and socks. Golf fanatics also will find St. Andrews ball markers, ball carriers — even refurbished antique Scottish golf clubs and shadow boxes containing scenes of St. Andrews.

From North Ireland comes an assortment of Emerald Isle items.

So have a spot of tea, and then get ready to spot a number of creatures — and comforts — that are sure to turn your home into a castle, or maybe even a palace!

Daniel and Becky select English teas, crackers, cookies, candies and jams for the trip home.

Photos by Lee McKee
Walt Disney World Photography

UNITED KINGDOM

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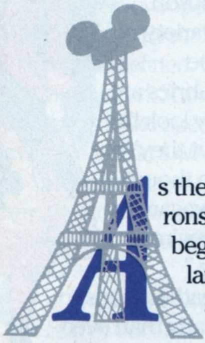
Getting Dressed For Success

Euro Disney Costumes—*Tres Magnifique!*

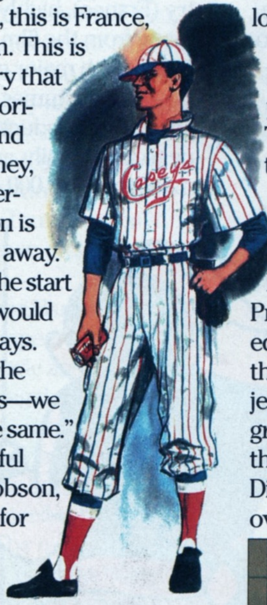
By Anne K. Okey



As the imaginative environs of Euro Disney begin to dot the French landscape, behind the scenes another creative team is busy producing the costumes that will make the people of the Park every bit as "themed" as their new surroundings.

"As soon as the project had been defined," explains Bob Phelps, Vice President of Costume for Walt Disney Attractions, "and we had a feel for the look of it, we started thinking of the costumes."

Since there are three existing Magic Kingdoms with attractions and "lands" very similar to those in Euro Disneyland, it might seem that not too much needed to be done in the way of costume design. Not so. After all, this is France, renowned for fashion. This is Europe, with a history that extends beyond the origins of the Fantasyland tales. And this is Disney, where ideas are never-ending and perfection is always just one Park away.



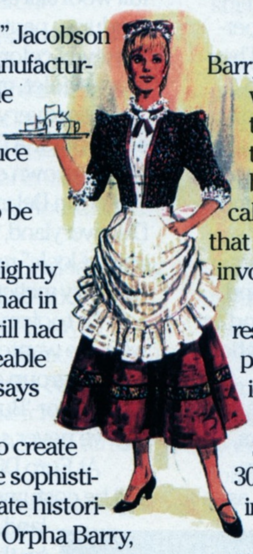
"We knew from the start that these costumes would be different," Phelps says. "As I've learned over the years—and four Parks—we never do anything the same."

"This is a beautiful Park," says Tom Jacobson, Director of Costume for Euro Disney, "and it needs the costumes to support it."

Jacobson, a 20-plus-year veteran of Disneyland who was also involved in costuming Tokyo Disneyland, joined Phelps in preparing for Euro Disney's debut more than three years ago.

"We started with business trips to Europe to source fabrics and manufacturers," explains Phelps. "We visited mills in Germany, Austria, England, Brittany, Italy, and of course, all over France."

"We managed to find 50 major fabric mills throughout Europe to supply us with fabrics for both operational and entertainment costumes," Jacobson adds. "Then, garment manufacturers already supporting the Parisian fashion industry were contracted to produce costumes for us."



But first, they had to be designed.

"We decided to go slightly more theatrical than we had in the past—although we still had to build practical, serviceable Theme Park costumes," says Phelps.

"The directive was to create costumes that were more sophisticated, with a more accurate historical orientation," explains Orpha Barry, who coordinated the manufacturing of Euro Disneyland's costumes. "People here live with their history; they're more aware of historical periods, how people looked, what they wore."

Barry's first Disney project was with Disney on Parade in 1969. The next 18 years brought a variety of Disney Theme Park projects as well as work in television and motion pictures before she returned to Disneyland in 1987.

Jacobson continues the tale, "Jim Cora (Euro Disney Executive Vice President) and Steve Lewelling (Vice President, Operations) were very excited about the costume possibilities for this Park," he says. "We began the project by meeting first with the operating groups to determine their needs, and then with the Show Producers at Walt Disney Imagineering to understand the overall artistic concept for each land."

Main Street, U.S.A.

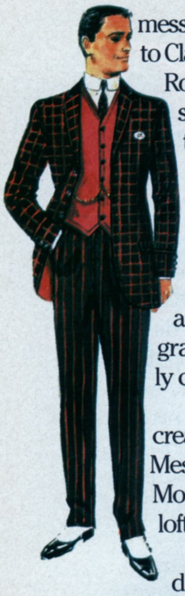
Throughout the design process, Barry and designer Marilyn Sotto worked closely with the art directors and operations to ensure that the designs were compatible with both. In addition, extensive historical research was required to ensure that the interpretation of the costumes involved was true to the period.

"Then Marilyn and I would discuss the research," Barry continues, "and use patterns and colors complementing the ideas for each land. On this basis, Marilyn began the design process."

Sotto's design credits span more than 30 years, many of them in the film industry working with such "names" as Edith Head, Helen Rose, Jean Louis and Don Loper, as well as creating designs of her own for Universal and Paramount.

Although she had wanted to be a designer all her life and had majored in art and music in college, Sotto's first encounter with the film industry was a little offbeat.

"I started at MGM as a mail



messenger," she recalls. "I delivered mail to Clark Gable, Judy Garland, Mickey Rooney, Mario Lanza—all the big stars, directors, producers. It was the thing to do in those days."

Barry and Sotto's film backgrounds served them well on this project.

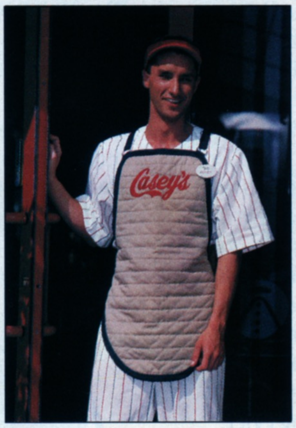
"Every 'land' has its own personality," explains Barry. "They are historically accurate, geographically correct, like a historically costumed film."

Take Frontierland, for example, created around the town of Thunder Mesa Gulch where Big Thunder Mountain stands sentinel from its lofty perch on Tom Sawyer Island.

"Jeff Burke, the Frontierland art director, wanted a very realistic look," says Barry.

The result is an authentic town in the old West, populated by ranchers, farmers, cowhands and prospectors.

The women's costumes are just as authentic. "There were a whole range of women who, after the Civil War, moved West with the wagon trains," says Barry. "They were real pioneer women who wore dresses and skirts, not pants."



"There are so many colors and combinations," says Tom Jacobson, "that on any given day no one will look like any one else. We wanted to introduce a 'no-costume' look, and we've achieved that."

Over in Fantasyland, as one might expect, the colors and styles present an entirely different mood.

"Here we have a Tyrolean/Bavarian folkwear silhouette," says Barry, "with full wool skirts for the women and short corduroy pants for the men. The colors are jewel colors—amethyst, blue, blue-green, violet, gray."

Discoveryland, an entirely new concept for a Disney themed land, provided its own challenges.

"Tim Delaney, the art director for Discoveryland, wanted a really timeless and unique look," remembers Marilyn Sotto. "It was very meticulously thought out.

"It took more than six months to get what he wanted," she says, "and they are a novel group of costumes. Not 'Flash Gordon' or 'Buck Rogers' in concept. You've never seen anything like them!"

At Euro Disneyland, outdoor vendors will be costumed appropriately for their land, replaced for their breaks by the Time Traveler, whose attire is based on a combination of costume elements.

"There was Mssr. Nadar, a very famous Frenchman, the first person to take aerial photographs from a hot air balloon," explains Orpha Barry. "He had a top hat, floppy tie, vest, and frock coat. He was really very eccentric, but he had accomplished so much!"

Having designed on Michael Todd's "80 Days Around the World," Marilyn Sotto combined Mssr. Nadar with the Phileas Phogg character from the film, who traveled to every land.

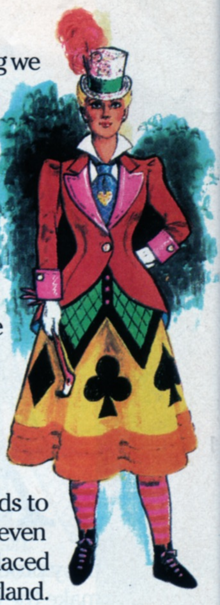
"In fact," says Barry, "we took fabric from each of our 'lands' to make the costume."

This extreme attention to detail—historically and thematically—is evident in costumes throughout the Park.

"The costumes have been engineered to look more complex and delicate than they really are," explains Orpha Barry. "John Rogers, a famous British shirtmaker working in the Disneyland Costume Division (in America) was instrumental in creating these costumes.

"John, along with the pattern-making staff at Disneyland, figured out how to produce the costumes in a factory, using modern sewing methods," Barry marvels.

The fabrics, too, are not always what they seem.



"Unless there is something we absolutely have to have that is not available in Europe, all the fabric at Euro Disney is purchased from European vendors," says Tom Jacobson.

"We've used a variety of blends so they can be cleaned. But these fabrics are so remarkable—they look like silk, velvet, crepe, but they're launderable. So even though the fabrics are extravagant in color and texture, they're still very serviceable."

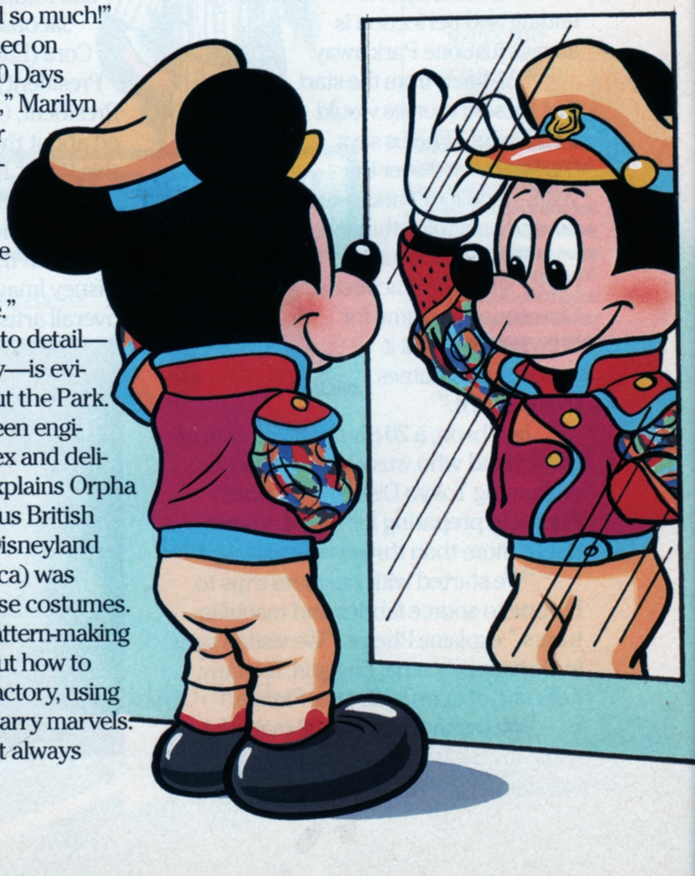
Because the weather tends to be much colder in Paris than even Tokyo, more emphasis was placed on outerwear for Euro Disneyland.

"We designed some highly themed outerwear so that even in winter we will not spoil the look," explains Jacobson. "We are using an aluminum lining developed for the space program to ensure added warmth."

"We've come a long way very quickly," Jacobson says. "And with a very small staff.

"We are lucky to have the help of an extremely competent staff in this country (France), highly qualified talent—many from the film and theatrical industries—with major experience."

The costumes so lovingly designed are now in production. Garments continue to arrive daily, and by opening day more than 300,000 costumes will be



ready for issue.

Still waiting in the wings, however, are the entertainment costumes.

"The entertainment costumes always happen in the last three months (before opening)," explains Bob Phelps. "Even though we may have the shows defined, the people have not yet been hired. Show costumes are made to order, unlike operational costumes which come in a whole range of sizes."

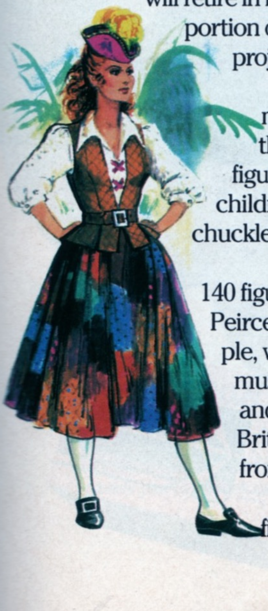
Another exception to the rule are the costumes used to clad the *Audio-Animatronics* members of the Theme Park cast.

"Those costumes are made here in the States because the figures are here—in Florida," says Phelps. "Tom Peirce headed up that entire operation."

"Tom redesigned some of the dolls in *'It's A Small World,'* says Phelps, "because the Fantasyland art director wanted a new look. And, Imagineering has developed a new type of *Audio-Animatronics* figure—the 'S'-type—which has a much more lifelike movement. This movement tends to 'eat' the costumes if they are not properly constructed. We had to learn to make undergarments to protect the clothing. Tom Peirce is a genius at *Audio-Animatronics* costume construction."

Discoveryland

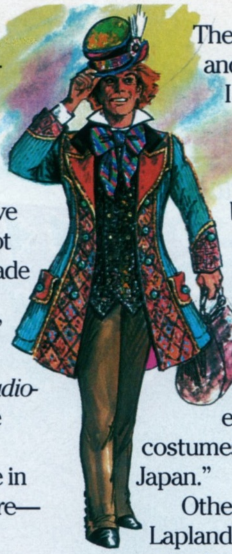
Like Phelps, Orpha Barry and Marilyn Sotto, Tom Peirce spent the first half of his career in the movie and theatrical industry. After spending the past 20-plus years with Walt Disney Attractions, Peirce will retire in December—with his portion of the Euro Disney project well in hand.



"The major thrust for me," he says, "were all the *Audio-Animatronics* figures—they're all my children, you know," he chuckles.

"We redesigned about 140 figures for *Small World,*" Peirce explains. "For example, we added three French musicians—accordion and clarinet players from Brittany and a violinist from Breton.

"We included some fictional characters, too. There's Aladdin and a genie; and they wanted Pagliacci, so I based him on Pavarotti's interpretation."



Developing the costumes for *It's A Small World* required tremendous research.

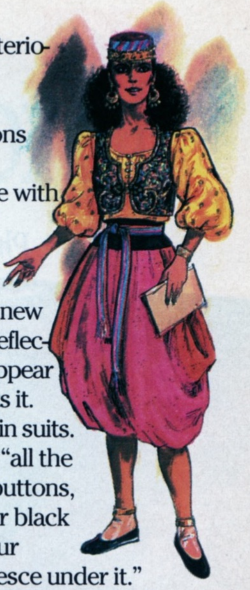
"Strangely enough," says Peirce, "One of the best sources of reference for authentic costumes of Europe—especially for children's costumes—is a book I found in Japan."

Other changes included adding Laplanders to the line-up. "These are often overlooked," says Peirce, "and they are really most attractive. These are two of my favorite costumes," he says, pointing to his sketches. "This hat has four corners for the four directions of the wind."

Fabrics were just as meticulously researched. Argyle material was purchased in Scotland to make children's socks; fabric, knots and girls' kimonos were purchased in Japan; for the African countries, material was bought on the Ivory Coast.

Over at *Phantom Manor* in Frontierland, Imagineers have devised an entirely new story to account for its ghostly inhabitants, requiring a whole new wardrobe.

"There's this ominous figure, the Phantom," explains Peirce. "He appears in six places, always threatening the bride of the story, and deteriorating more with each appearance.



"The hanging skeletons are dressed as cowboys, and there's a saloon scene with a 'Miss Kitty'-type on the stairs.

"For the ball scene," Peirce says, "we designed new gowns. We used a highly reflective material so it would appear to move when the light hits it. The men wear antique satin suits.

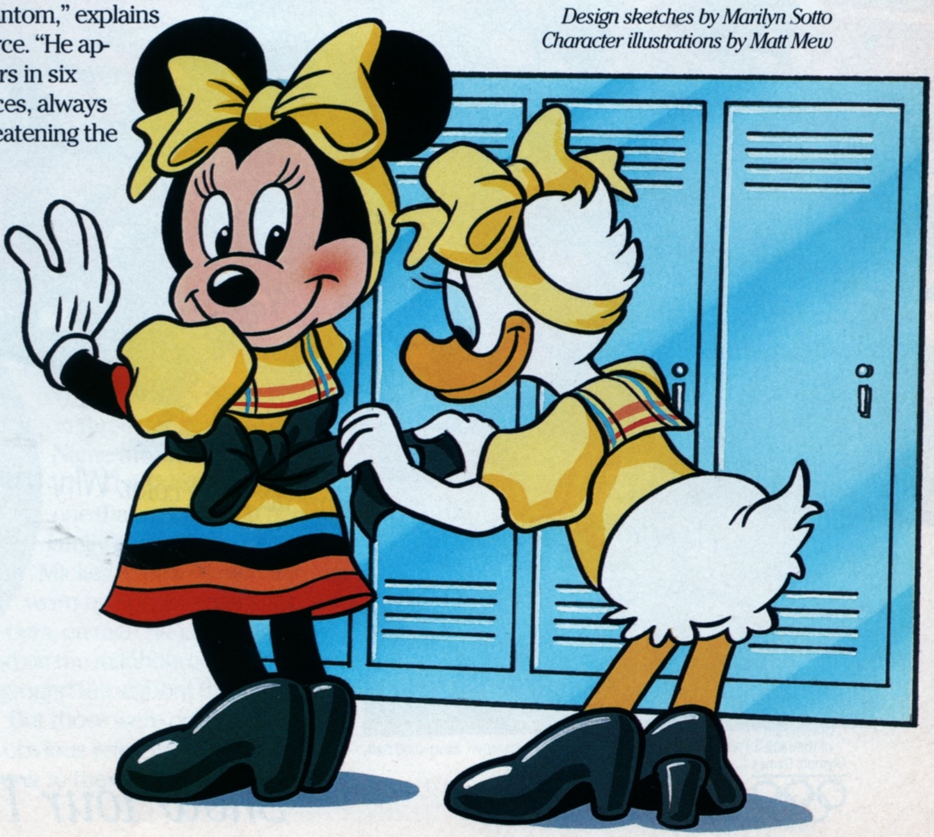
"And," he continues, "all the material, the thread, the buttons, had to be inspected under black light. We had to be sure our materials would not fluoresce under it."

"It was a great pleasure to work with (art director) Jeff Burke on this," Peirce says. "I took his sketches—they were wonderful—and did the 'dressmaker' thing to them. I tried to stay faithful to his vision."

With opening day looming on the horizon, costume production at Euro Disney is in high gear.

"Things are well organized, and moving along," says Bob Phelps. "The division is well-charted. We are fortunate to have a great team of people, dedicated people. It's a carry over from the movie business—the show must go on. And it does."

Design sketches by Marilyn Sotto
Character illustrations by Matt Mew



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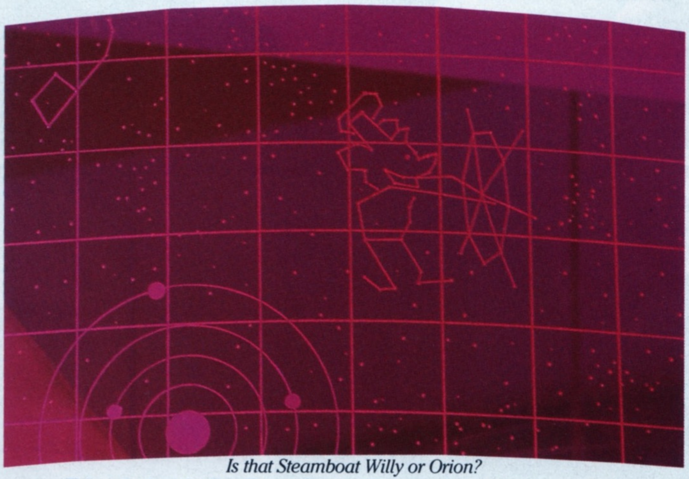
the Secrets of Walt Disney World

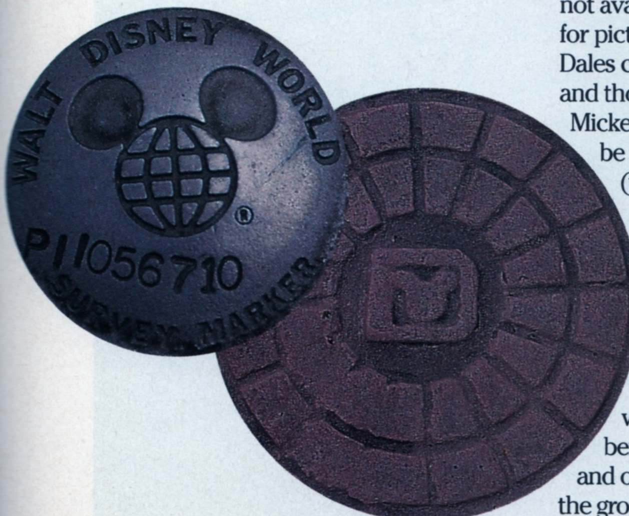
Mickey, Mickey Everywhere

By David Fisher

Several issues ago we presented "Disneyland Secrets," which ferreted out important but seldom noticed details that Imagineers have "hidden" throughout the California Park. Now we're giving Walt Disney World Resort in Florida the same scrutiny. So much is involved that we've made a two-part story out of it. Part 1 is all about the many places of Mickey. —ED.



Is that Steamboat Willy or Orion?
Take a look at the Star Trader Shop in Tomorrowland to see for yourself.



Manhole covers and survey markers are just two of many places Mickey can be found in Epcot Center.

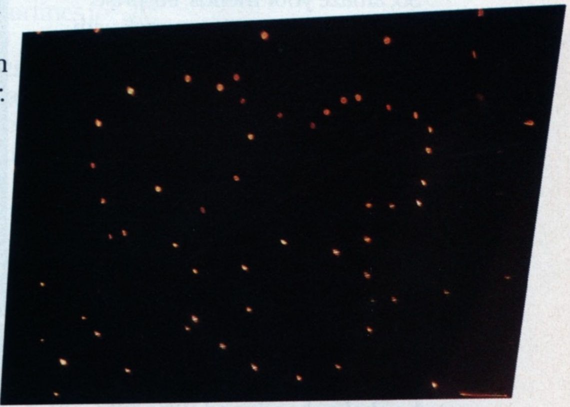
So you think you know your Disney trivia, huh? Well, try this one: When Epcot Center opened at Walt Disney World in 1982, a conscious decision was made to give the new Theme Park a distinctly separate identity from the older, more familiar Magic Kingdom. One of the ways this was done was to purposely keep all references to the Disney characters out of the new Park. Consequently, Mickey and Donald were not available to shake hands and pose for pictures; no cuddly little Chips or Dales could be purchased in the shops; and those venerable old favorites, the Mickey Mouse ears, were nowhere to be found. However, despite the ban (which has since been rescinded), Mickey Mouse was still seen on three things in Epcot Center. Name them.

The short answer—the one that will win you bets with family and friends—is that Mickey appeared on name tags worn by Epcot Center Cast Members, on merchandise price tags, and on the manhole covers that dot the ground throughout the Park.

But those were only the subtle-yet- obvious references to Mickey. Leave it to the devious denizens of Walt Disney Imagineering to work the familiar ears or silhouette into just about anything they could during those early, no-Mouse days of Epcot Center.

For instance, in the first scene of Spaceship Earth, housed in the geosphere, guests travel through a darkened room featuring an interpretation of the nighttime sky complete with an array of familiar constellations. One of those constellations may not actually be found in the nighttime sky, but it's familiar nonetheless. That's because it's in the shape of Mickey's head.

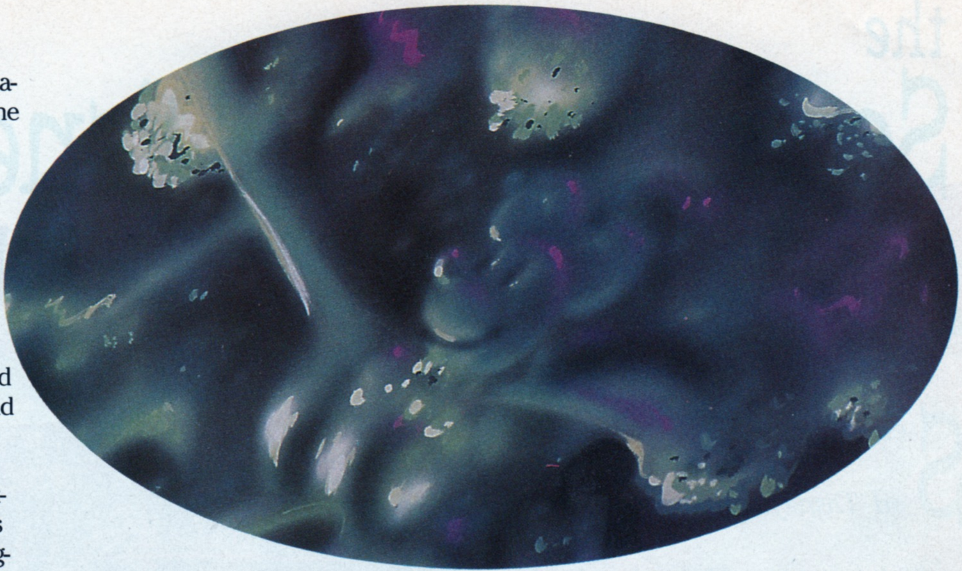
Over at the World of Motion, Mickey's ubiquitous visage can be found in



Astronomers may not yet have mapped this constellation!

the gold design on the center chariot (marked XIV) in the Roman transportation scene. In addition, at the end of the attraction is a mural depicting future forms of transportation. If you look closely, one of the kids in one of the cars is wearing Mickey Mouse ears.

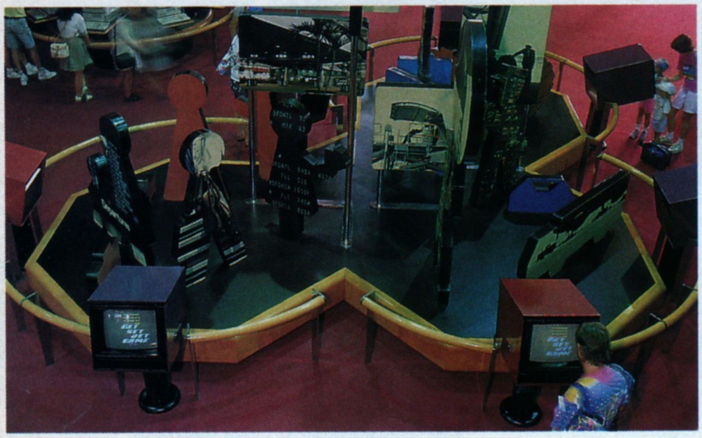
These are just a few of the many "secrets" that can be found throughout Walt Disney World. Some are tributes to the people who helped design and build the Theme Parks and attractions, others are inside jokes and puns, and still others are just plain weird and wonderful. Most of them aren't even noticed by guests, no matter how obvious they are. After all, it's enough to get through the Magic Kingdom, Epcot Center, the Disney-MGM Studios Theme Park, Typhoon Lagoon, Pleasure Island and everything else at Walt Disney World without having to worry about catching all the subtleties and hidden meanings.



Mickey can even be found in the mural of the Body Wars *attraction — but we're not saying where!*

But fret no more. Here, for the first time, are many of the secrets of Walt Disney World—where to look for them and, in some cases (as with the Epcot Center Mickeys mentioned earlier) why they're there.

So, amaze your friends, surprise your family and entertain yourself with this fascinating tour of hidden Walt Disney World.



Three circular platforms form a subtle reminder.

It All Started With a Mouse

Tributes to Mickey Mouse do not begin and end in Epcot Center. Disney's forever- fresh-faced star is hidden in many places around Walt Disney World.

At the Magic Kingdom, he can be seen in the Cinderella Castle courtyard at about 10 in the morning and again in the early evening. No, it's not the Mickey who shakes hands and signs autographs. It's a more ethereal Mickey, one formed on the pavement by sunlight filtering through grillework on the Castle.

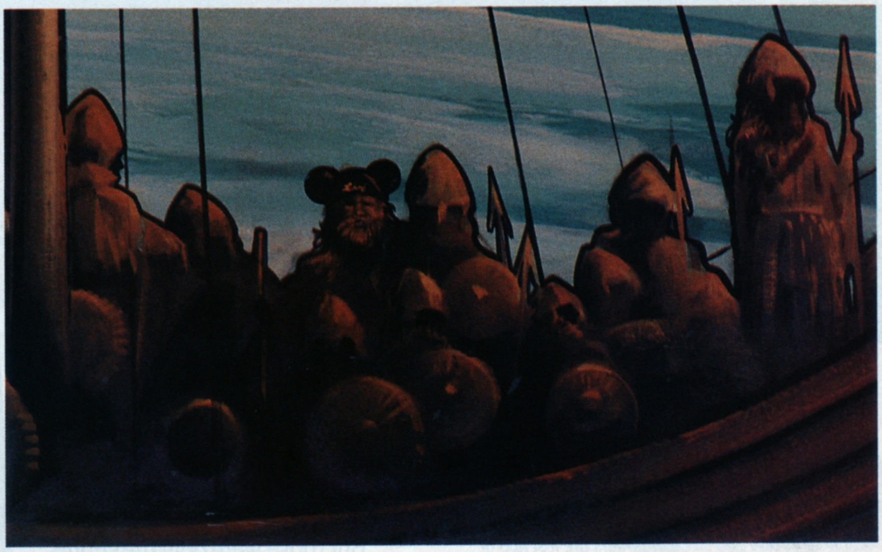
And have you checked out the Star Trader shop in Tomorrowland? Sure, everyone has seen the sculpted Mickey sitting at the controls of a spaceship. But look *behind* Mickey and you'll see a constellation in the shape of Steamboat Willy at the helm of Mickey's very first cartoon.

Back to Epcot Center—if you thought those hidden Mickeys already described were subtle, just wait:

- The Get Set Jet Game at Backstage Magic in Communicore East is placed on three circular platforms that, when viewed from above, form you-know-who;
- The paper on the present in the birthday scene in Horizons is, of course, Mickey Mouse wrapping paper;
- The mural for the *Body Wars* attraction at Wonders of Life features Mickey's head as part of...no, you'll have to find this one on your own.

Mickey's hidden escapades are not limited to Future World. The next time you're waiting for your boat in Norway's *Maelstrom* attraction in World Showcase, take a close look at the wall mural depicting scenes from Norway's past and present. One of the Vikings on the ship has his ears on (and we're not talking CB radio here).

Boasting perhaps the most prolific



Check out that fun-loving Viking!

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YEARS
Walt Disney World
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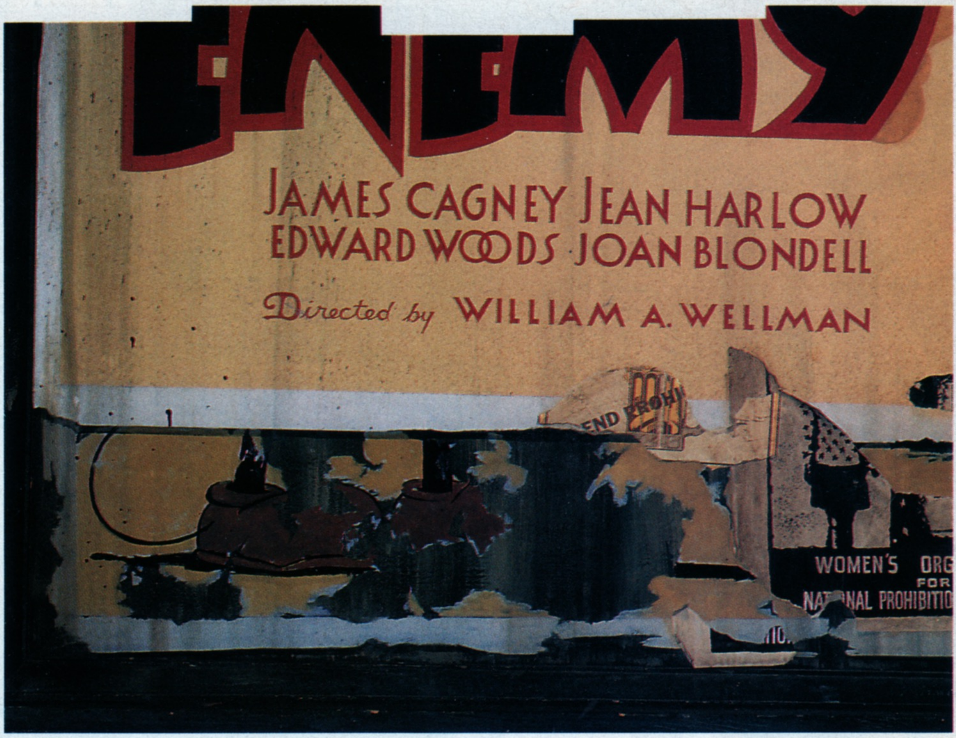
spree of Mickey references is The Land, where Mickey seems to appear everywhere (although most guests probably aren't aware of him). The cavalcade of Mickeys begins the moment you enter the pavilion. There, on the floor, are three circles of light formed by a trio of overhead spotlights. Gee, whose head is that?

On the *Listen to the Land* attraction, Mickey appears twice: once in the leaf and vine painting as the ride begins; and again when his familiar head and ears are formed by a trio of horseshoes in a barn from the Western farming scene.

Mickey also pops into *Kitchen Kabaret*: the handle on the refrigerator is in the shape of his head.

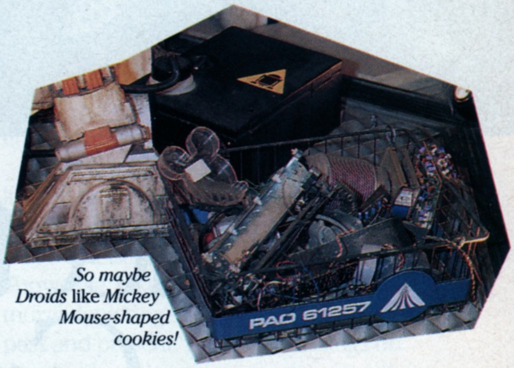
Some of the most obscure references to Mickey appear in "Symbiosis," the film that plays in the Harvest Theater. Hold onto your mouse ears for these:

- One scene features an Indian man in the Philippines crouching on the edge of a terraced valley. In front of him are three small stones laid out in the shape of Mickey's head (this one is hard, if not impossible, to see).
- In another scene, a man driving a harvester across a field is wearing a Mickey Mouse baseball cap (again, this one is difficult to see since the man is in shadow).
- The one you *can* see (if you look *really* carefully) is the scene in which a woman is taking water samples from the Willamette River. As she sits up in the boat after taking a sample, you can see the cameraman in the reflection of her glasses—and he's wearing a Mickey Mouse T-shirt.



Are those Mickey's feet in that old poster?

They don't get much more obscure that that. Or do they? Over at the Disney-MGM Studios Theme Park, Mickey pops up a few more times. The most celebrated example is the helicopter view of the Park, which shows Mickey's familiar features being formed by the main plaza and several buildings.

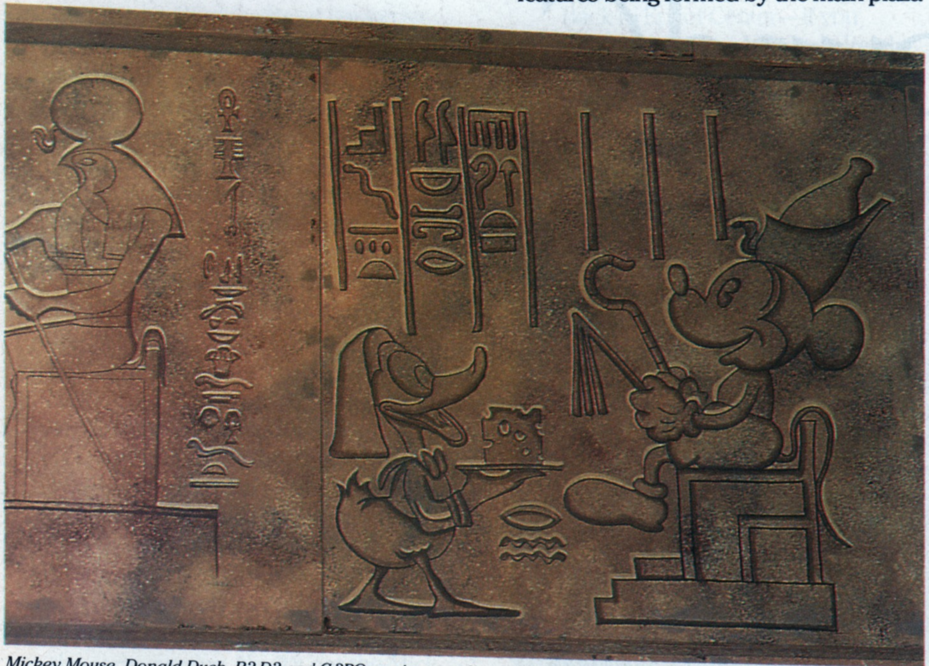


So maybe Droids like Mickey Mouse-shaped cookies!

At *Star Tours*, there's a basket in front of one of the worker droids that contains a Mickey Mouse cookie cutter. Also at *Star Tours*, in one of the overhead baskets are three laser discs in the shape of...need I go on?

Over at *The Great Movie Ride*, Mickey—or at least remnants of him—can be found on a billboard in the gangster scene. The billboard now displays another advertisement, but Mickey's feet are plainly visible where the new ad is peeling away.

Finally, in the Well of Souls scene later in the ride, there are some hieroglyphics on a wall. One of them, of course, represents Mickey. But for once, he's not alone. Joining Mickey are Donald Duck, R2-D2 and C-3PO.



Mickey Mouse, Donald Duck, R2-D2 and C-3PO are immortalized in the Well of Souls scene in The Great Movie Ride.

Photos By Lee McKee and Bill Marshall
Walt Disney World Photography

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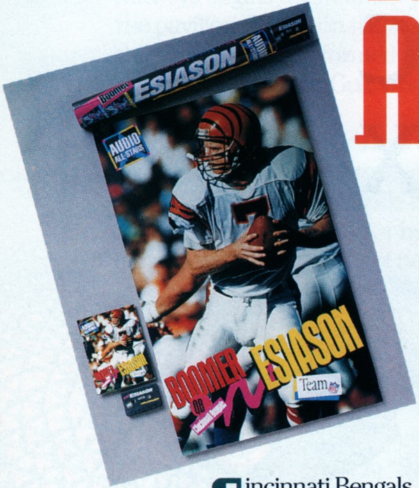
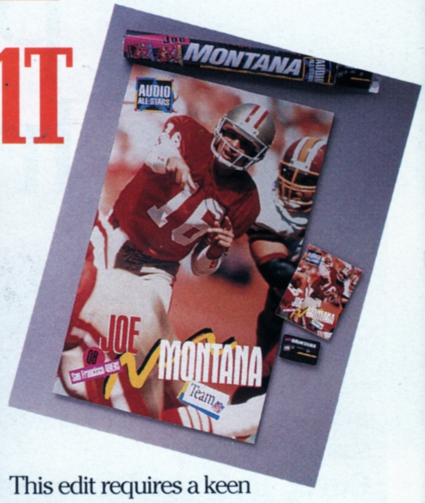
ALL-STARS TACKLE AUDIO ASSIGNMENT



A relaxed studio environment is essential to a successful taping, such as this session with San Francisco 49ers quarterback Joe Montana.



Cincinnati Bengals quarterback Boomer Esiason discusses the importance of individuality. Joe Montana, quarterback for the San Francisco 49ers, offers advise on how to become a great athlete. Detroit Piston's guard Isiah Thomas reveals what he considers to be the equivalent of a driver's license on the basketball court.

No, these revealing moments didn't come from a television interview. They're all a part of Audio All•Stars, a unique new product from Disney Audio Entertainment that gives children the opportunity to go one-on-one with Montana, Thomas and Esiason, the first three personalities to be featured.

During the 40-minute cassettes, the Audio All•Stars share big game highlights, personal experiences on and off the playing field, and tips on improving basic skills. Fun trivia questions are also included to challenge and entertain listeners.

"Kids want to know more about celebrities," said Executive Producer George Morency. "They want to know what they think and what they feel. Audio All•Stars allows them to find out."

The three interviews were especially challenging because neither Morency nor Producer Ed Mitchell wanted to work from a script.

"We conducted a lot of research before the tapings," said Morency. "We could have used a script, but kids can tell when people are reading from a script and we really wanted the athletes' personalities to come through — to make it a real one-on-one experience."

Montana, Thomas and Esiason were given rough outlines prior to the tapings, to give them an idea of the types of questions they would be asked.

"We wanted to hone in on the essence of each athlete, so we asked them for tips on training and skills development," said Morency. "We also asked them what message they would like to send to kids, so that it came directly from their hearts."

For example, Joe Montana wanted to stress that no goal is unattainable:

"The one thing that I would like to tell people is that you can really get anywhere you want to go," says Montana. "But you have to be dedicated. You have to be willing to sacrifice. You have to have a lot of concentration. Putting those three things together, you can get anywhere you *really* want to go."

Isiah Thomas talks about what he believes is the secret of success:

"Try not to do anything wrong to anyone," he says. "Just try to be a nice person. As simplistic as it may sound, it will make your life that much more wonderful. You very quickly will develop a confidence and a self-assurance that no one can shake."

After the interviews are complete, it's up to Mitchell to turn them into entertaining programs. Mitchell begins by sending out all of the tape to be transcribed so that he can do a "paper edit." This edit requires a keen memory of what went on in the studio."I start by circling blocks of copy that I think are interesting," said Mitchell. "Then I try to remember which take was the best."

Once the paper edit is complete and a script is written, the *real* fun begins.

"First you have to take out all of the 'ums' and mouth pops and clicks," said Morency. "Then you have to make the sentences flow naturally."

A turn of the head, a cross of the feet, even a shift in a chair can make a sentence sound uneven. One tape can require up to 40 hours of editing to complete.

"It's a lot like doing heart surgery," Mitchell said. "It's real tricky."

Mitchell doesn't know how long the tape actually runs until the final edit is complete.

"When you find out that you're two minutes short or long on a side, you have to start evaluating which part you're going to take out, or what you can put back in."

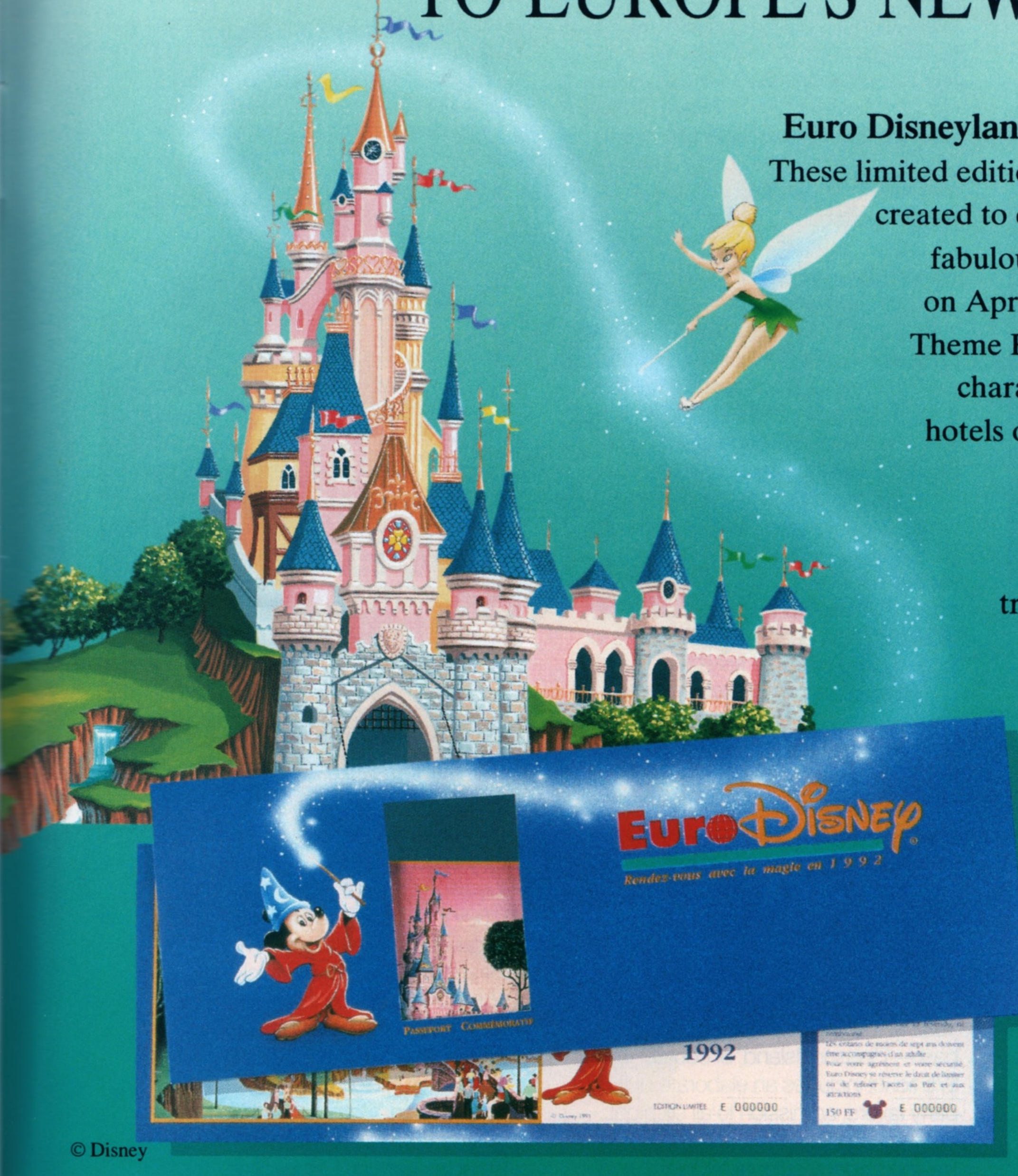
When the tape is finished, it is joined by a deluxe 22-by-36-inch poster and a 12-page color magazine to complete the Audio All•Stars package.

So what *does* Isiah Thomas consider to be a driver's license on the basketball court?

"If you can dribble the basketball and dribble it well with your right hand *and* your left hand, then you can do anything on a basketball court that you want to do," he explains during his Audio All•Stars program.

By Lori Wildrick

HERE'S YOUR PASSPORT TO EUROPE'S NEWEST CASTLE.



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Part of the Walt Disney World Resort 20th Anniversary celebration could be floating just above your neighborhood—if you live in Florida. Throughout the coming year, Floridians—and guests, of course—scanning their ever-blue sky may catch sight of a **Castle in the Sky,** and it's for real! The latest in the Disney fleet of hot air balloons is a replica of Cinderella Castle nestled in its own bed of pillowy clouds. The anniversary balloon will touch down from time to time to spread the news of the celebration. So, at least for the coming year, be on the lookout for a real fantasy come true.

This Castle in the Sky will surely lift guest's spirits.

Disney-MGM Studios Theme Park

Golden oldies joined the golden days of summer last July when the most popular live oldies radio show in the country—Unistar Radio Network's **"Super Gold"—**began broadcasting from its new home. The "Super Gold" call-in show features the biggest hits from the '50s, '60s and early '70s. Park guests are able to watch host Mike Harvey as he broadcasts live from 7 p.m. to midnight every Saturday. Guests are also invited to say "hello" to the folks back home and make requests. "Super Gold" listeners across the country can also make requests and dedications by calling 1-800-6-DISNEY.

Disneyland Park

On the West Coast, visitors at Disneyland continue to hang with KIIS-FM D.J. Hollywood Hamilton and his celebrity guests each Saturday night from 7 to 11 p.m. During his four-hour broadcast Hamilton plays the hits—including a countdown of the "Weekend Top 10," interviews stars of music, television, and film, and gives away a Disneyland vacation. A favorite segment, "Backstage America," finds Hamilton checking in, via satellite, with major performers around the nation.

Queen Mary & Spruce Goose

How else would you ring in the new Year at the Queen Mary & Spruce Goose Entertainment Center but in a really *big* way? This year's **Rock around the Dock** party is big on fun, festivities and fireworks.

The Fabulous Thunderbirds and Billy Vera and the Beaters will entertain New Year's Eve revelers beneath the wings of the Spruce Goose. Aboard the Queen Mary, guests can choose from the jazz sounds of Ernie Andrews, the country western tunes of the Fort Worth Cats, the salsa beat of Freddie Ravel, or the big band swing of Tex Beneke.

Tickets are now available for $45 per person and include admission to all five party locations. Food and beverages are available at an additional cost. For more information, call (213) 435-3511, ext. 1791. Tickets are also available at the Queen Mary box office and Ticket-Master locations.

Pleasure Island

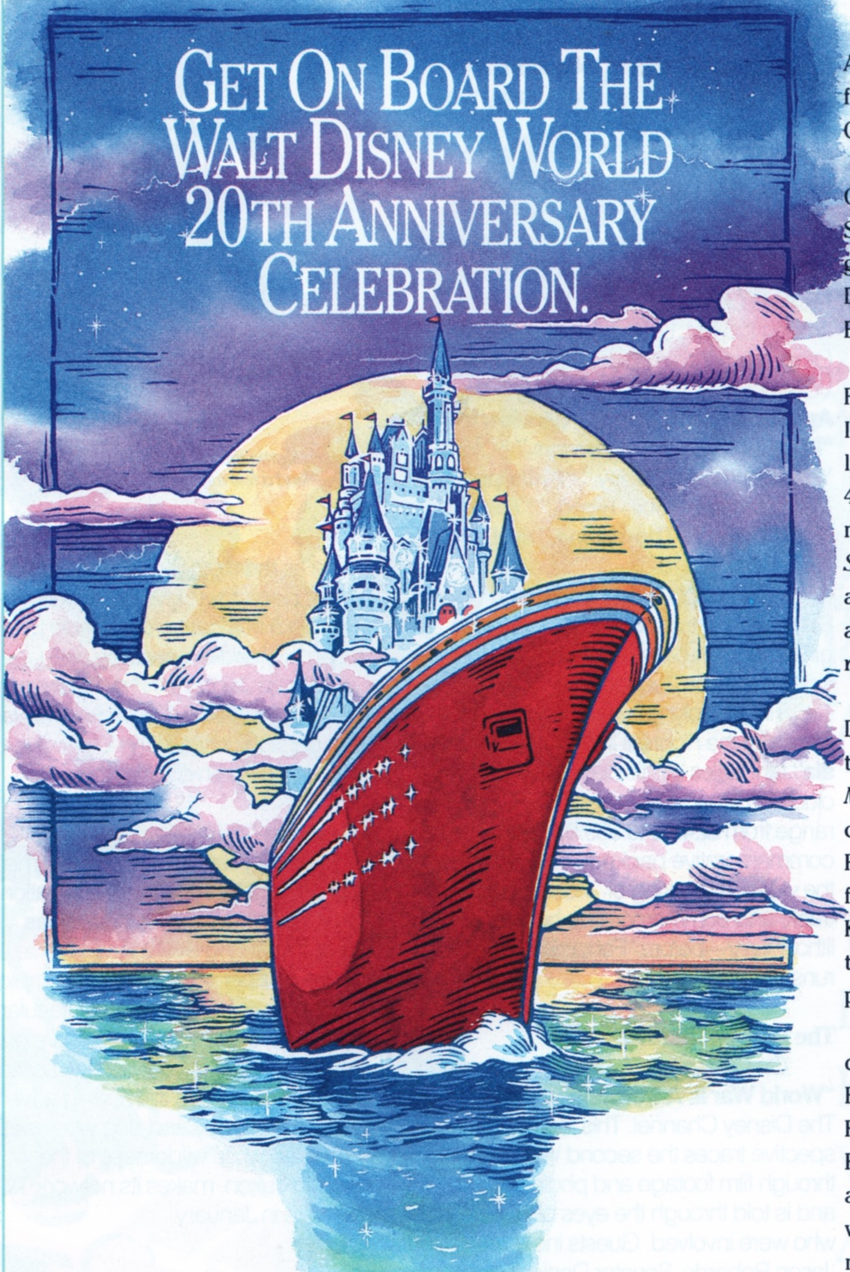
New Year's Eve revelers on the East Coast will not want to miss bringing in 1992 at the *original* New Year's Eve bash—Pleasure Island, of course! The $75 ticket includes an elaborate buffet, party favors, admission to all six night clubs, champagne and a confetti and fireworks spectacular at midnight, and name talent entertaining at Island locations all night long. If you haven't made your reservations yet, better hurry. Time—and 1991—are running out!

Euro Disney Resort

On Saturday, October 12, Euro Disney Resort marked six months to opening with a spectacular **Castle Unveiling Ceremony** in the Euro Disneyland Theme Park. The event was attended by more than 4,000—including the cast and crew of Euro Disney and 2,000 members of the media.The Walt Disney Company Chairman and Chief Executive Officer Michael Eisner, Vice Chairman Roy E. Disney, President and Chief Operating Officer Frank Wells, Euro Disney President Bob Fitzpatrick and Executive Vice President Jim Cora shared center stage with Mickey Mouse to give an update on the project. Reservations are already being taken, the hiring of 10,000 more Euro Disney Cast Members is in high gear, and special, limited edition "Commemorative Passports" to Euro Disneyland are now on sale at the London Disney Store, the Espace Euro Disney information center in Marne-la-Vallee, and by mail from Euro Disney.

How often do you unveil a new castle?

Happy 20th Anniversary Walt Disney World *Happy 20th Anniversary Walt Disney World* *Happy 20th Anniversary Walt Disney World*



It's the Walt Disney World 20th Anniversary! And you can be one of the first to celebrate on board Premier's Cruise and Disney Vacation.

Premier Cruise Lines is the only Official Cruise Line of Walt Disney World. So you can expect special surprises and gala anniversary celebrations with the Disney characters on board Premier's Big Red Boat.

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Only Premier gives you incredible Disney exclusives, like Disney characters on every sailing, the private *Magic Morning Breakfast* with the Disney characters at the Walt Disney World Resort, an *All Three Parks Passport* for unlimited admissions to the Magic Kingdom® Park, EPCOT® Center, and the Disney-MGM Studios Theme Park–plus River Country and Pleasure Island!

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*Rates are per person, double occupancy based on 1992 Premier Cruise Lines Super Value Season rates and include the Magic Kingdom Club discount. Certain gateways will require air add-ons. Port charges not included. Subject to availability. Certain restrictions apply. Ships' registry: Bahamas and Liberia. © 1991 Premier Cruise Lines, Ltd. © 1991 The Walt Disney Company.

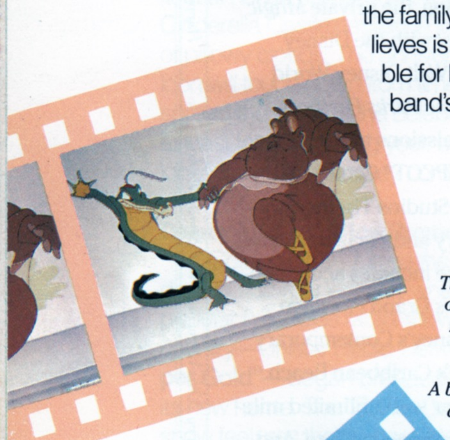
Happy 20th Anniversary Walt Disney World *Happy 20th Anniversary Walt Disney World* *Happy 20th Anniversary Walt Disney World*

Glenn Ford takes a personal journey.

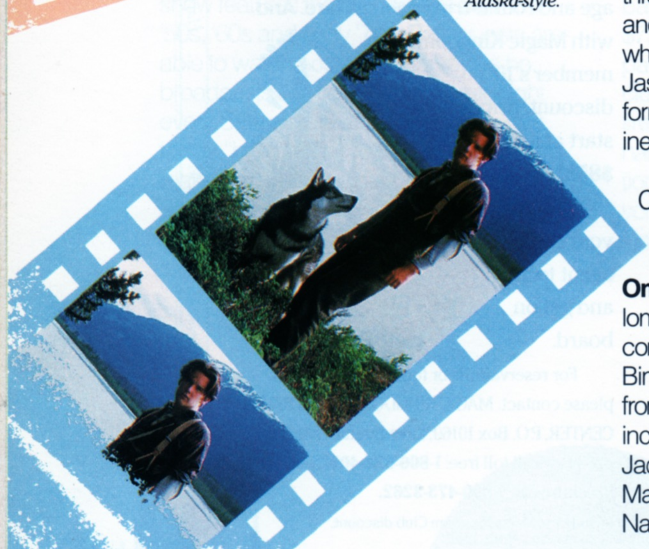
Let's Go to the Movies

The best laid wedding plans go awry in Touchstone Pictures' December release, **"Father of the Bride."** Steve Martin stars as a father whose concurrent mid-life crisis turns his daughter's wedding into a wild and crazy comedy. The film, which also stars Diane Keaton and Martin Short, is a modernization of the 1950 classic which starred Spencer Tracy and Elizabeth Taylor.

Hollywood Pictures presents **"The Hand That Rocks the Cradle,"** starring Rebecca DeMorney and Annabella Sciorra. This suspense thriller revolves around a woman's attempts to destroy the family she believes is responsible for her husband's suicide.



The waltz ends on Jan. 13 for Fantasia fans.



A boy and his dog, Alaska-style.

Home Video

Warm up those long winter nights with your favorite Disney comedy, drama or adventure film! On January 24, Walt Disney Home Video will debut the **Walt Disney's Studio Film Collection,** an assemblage of favorite Walt Disney live-action films.

The spellbinding undersea adventure **"20,000 Leagues Under the Sea,"** starring Kirk Douglas, Paul Lukas and Peter Lorre, and the revved-up comedy **"The Love Bug,"** with Dean Jones, Michelle Lee and Buddy Hackett, are among the first 12 films to be released. Other memorable flicks awaiting your VCR include **"The Parent Trap," "The Apple Dumpling Gang," "Candleshoe," "In Search of the Castaways," "Old Yeller," "Freaky Friday," "Kidnapped," "The Story of Robin Hood," "The Three Lives of Thomasina," and "Treasure Island."**

In addition, "**Wild Hearts Can't Be Broken,"** the true story of diving-horse girl Sonora Webster, will be coming to video stores on January 22.

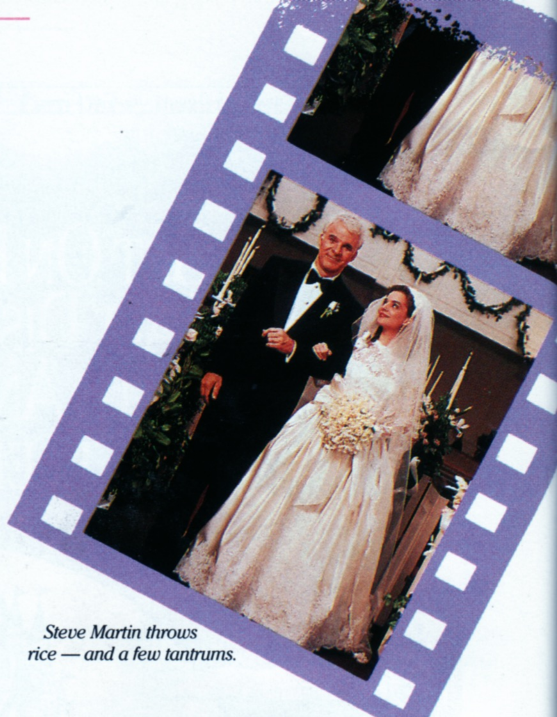
Time is ticking away—and so is the Dance of the Hours—if you're a **"Fantasia"** fan. Sales of this classic will conclude on Monday, January 13. Prices range from $24.95 to $99.95 for the commemorative package that includes the video, a "making of" video, audio track, and commemorative booklet and litho. Hurry—before "Fantasia's" time runs out.

The Disney Channel

On December 7, Glenn Ford hosts **"World War II: A Personal Journey"** for The Disney Channel. This four-part retrospective traces the second World War through film footage and photographs, and is told through the eyes of people who were involved. Guests include Jason Robards, Senator Daniel Inouye, former President Gerald Ford, and Maxine Andrews.

Then, the mellow crooning of Bing Crosby comes to the Channel on December 15 with the premiere of **"A Bing Crosby Christmas: Like the Ones We Used to Know."** This hour-long, old-fashioned holiday special is composed of clips from the 13 original Bing Crosby Christmas specials made from 1962 to 1977. Featured guests include Fred Astaire, Carol Burnett, Jackie Gleason, Michael Landon and Mary Martin, as well as Mary Frances, Nathaniel and Harry Crosby.

January brings **"Shipwrecked,"** a new live-action film starring Gabriel Byrne as the stranger named Merrick whose plans to retrieve his buried treasure result in a daring escapade for a young boy and a stowaway girl.



Steve Martin throws rice — and a few tantrums.

Also in January, **"The Prince and the Pauper"** takes star Mickey Mouse from gags to riches in this Disney version of the Mark Twain classic.

Television

Check your local listings for times and dates of two holiday presentations from Disney. **"Mickey's Christmas Carol,"** featuring everyone's favorite mouse as Ebenezer Scrooge's employee, Bob Cratchit, and the spectacular **"Disney's Christmas on Ice"** are guaranteed to brighten your holiday season.

"White Fang," the chilling adventure of a man, boy and dog who risk their lives in the white wilderness of the Alaskan Yukon, makes its network TV premiere in January.

Dreaming of a white Christmas with Bing.

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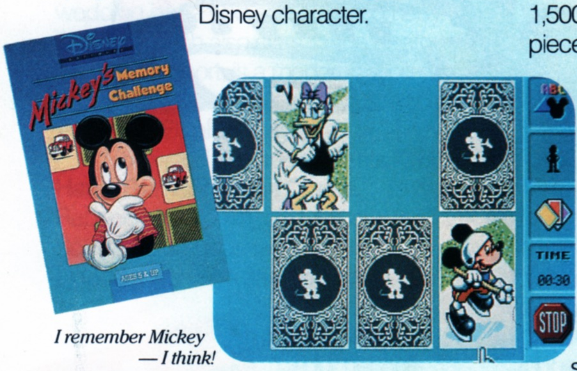
Computer Software

Mickey's Memory Challenge offers children ages 5 and older a chance to put their memory skills to the test in a fun and relaxing way. Children can choose from a variety of subjects, including everyday objects, familiar words or popular Disney characters. The program can be played alone, with a friend or against a Disney character.

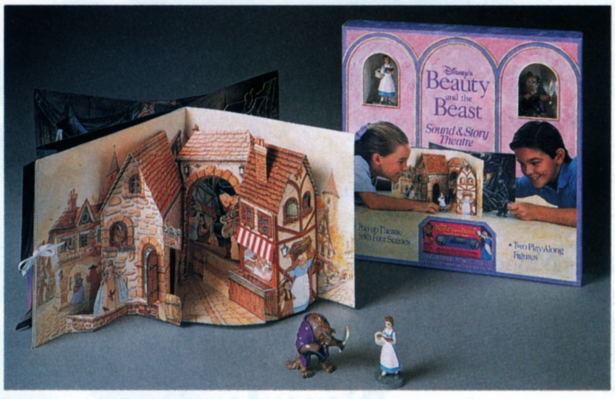


I remember Mickey — I think!

Difficulty levels can be adjusted to allow for a range of ages and ability levels, and an optional timer is available to help build memory skills. The program comes with one 5.25-inch disk and one 3.5-inch disk and requires 512K of memory. It supports AdLib and AdLib compatible sound cards and also works with Microsoft Windows 3.0. Suggested retail price is $29.95.

The Disney Stores

Among a number of Beauty and the Beast items from The Disney Store is the **Beauty and the Beast China Tea Set.** Based on the characters from the new Walt Disney Pictures' animated film, "Beauty and the Beast," the set portrays Mrs. Potts and her son, Chip. The 5-inch teapot and four 2-inch cup set retails for $22.


Disney's Beauty and the Beast
Sound & Story Theatre
Pop-up Theatre with Four Scenes
• Two Play-Along Figurines

Beauty and the Beast pop up in stores near you.

Whistle while you brush with the **Mickey Mouse and Minnie Mouse Musical Toothbrush.** Just a touch on the nose and Mickey Mouse or Minnie Mouse will transform brushing time into a magical experience. Suggested retail price is $5.

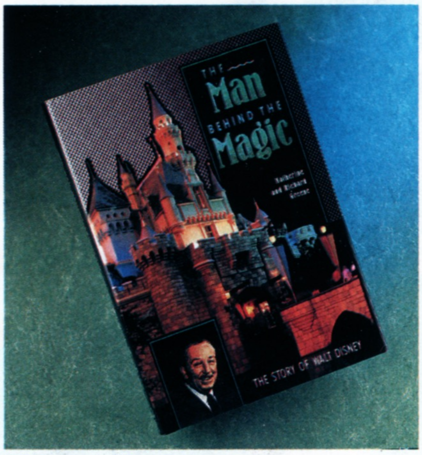
Collectors and chess enthusiasts alike will appreciate the limited edition **Fantasia Chess Set.** Each set features pewter 1$^1/_2$-inch high figures of Sorcerer Mickey, Hyacinth Hippo, Pegasus, Ben Ali, the Mushrooms and the Brooms. The 19-inch square solid oak chessboard bears the set's number in the series of 1,500. Suggested retail price for the 32-piece collector's set is $550.

Audio Entertainment

From Audio Entertainment, the unique **Beauty and the Beast Sound and Story Theater** allows children to use their imaginations to play along with the story or play out their own stories. The theater includes an elaborate—but simple to assemble—pop-up theater stage set with four main scenes from the feature film, a 30-minute story cassette with the original cast voices and two play-along figurines—Beauty and Beast. Suggested retail price is $19.98.

On the Bookshelf

The Man Behind the Magic by Katharine and Richard Greene offers a rare glimpse of Walt Disney at home as well as at work. The book, which was written with the complete cooperation of Walt Disney's family, includes scores of interviews by artists, actors, "Imagineers," and family members. Upon reading the book, Walt's older daughter, Diane Disney Miller said, "No other biography of my father has explored his boyhood so well. The curiosity, energy, innocence and optimism of his youth never left him. This is a carefully done...biography and I am grateful for it." The book is available at Disneyland, Walt Disney World and The Disney Stores, as well as book stores nationwide.



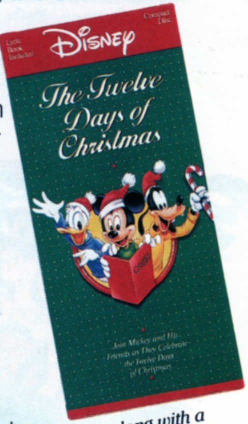
Walt Disney's life behind the scenes.

Recordings

Have a very Mickey Christmas with Walt Disney Records' **The Twelve Days of Christmas.** This new album of traditional and original Christmas music features your favorite Disney characters singing a new song for each day of the holiday season. Suggested retail price for the cassette is $8.98. It also is available on CD.

From Hollywood Records, **In The Meantime, In Between Time,** the latest release from The Party, offers new and remixed songs in a mix of hip-hop, rhythm and blues, rock, and soul.

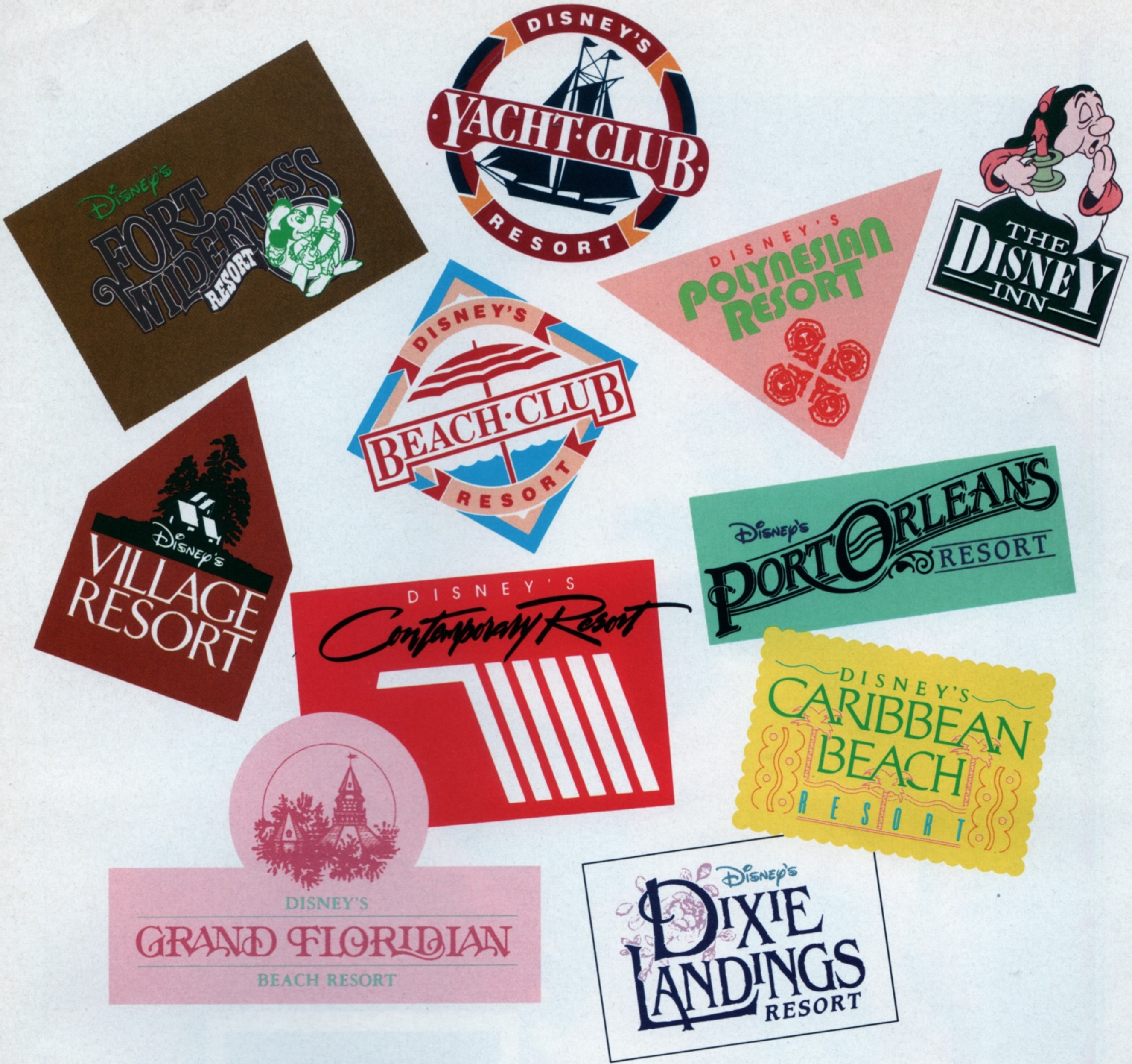
And, be on the lookout for two debut albums. The 11 tracks of **Simple Escape** from Pleasure Thieves cover a wide range of styles and moods, while **Crying in Paradise**, from The Ministers, offers an intriguing balance of groove-laden pop and sharp-edged rock.



Sing along with a bunch of characters.

For Our Children

Walt Disney Records presented a check for $2,000,926 to the Pediatric AIDS Foundation on October 7. The money is from the sale of **For Our Children,** the Pediatric AIDS Foundation benefit album. The album, which was released on May 28, features 22 rock, pop and film artists singing original and traditional children's music. Walt Disney Records is donating all profits from the sale of the certified Gold album to the Foundation. The two million dollars were awarded just four months after the album's release, and is Disney's first check to the organization.


Disney's Fort Wilderness Resort
Disney's Yacht Club Resort
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